BULLETIN OF THE INSTITUTE OF TRADITIONAL CULTURES MADRAS

PART—I

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PART—II

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1967

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Madras

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Madras
10th Jan. 1968.

K. A. Nilakanta Sastri
Director.

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SECTION I: ARTICLES

THE COCONUT IN THE SOCIO-ECONOMIC LIFE OF CEYLON

by

DR. M. D. RAGHAVAN

(Former Head of the Department of Anthropology Madras University)

Tradition is strong in Malabar that the coconut was introduced into the land from Ceylon, where it is known to have flourished earlier than in Malabar. That this is not all folklore, I am disposed to conclude, from what happens at the present day, when people long resident in the Island, take a fancy to carrying a seedling or two of the King Coconut, when finally leaving the shores of Lanka.

Of the three members of Ceylon's family of industries, tea, rubber and coconut, the last still occupies a patriarchal place in the life of the people, from the time that King Aggrabodhi I (589 A.D.) established in South Ceylon a coconut plantation of "Three yojanas", about 36 English miles in extent. The *Mahavamsa* has it that coconut was known in Ceylon in 161 B.C.[1] Coconut (*Cocos Nucifera*) is so much part of man that it is a common folk saying in Malabar as in Ceylon, that out of human touch, the coconut palm wilts and dies.

Its uses are so manifold that it is classically termed the *Kalpa Vriksha*, the divine tree. An English man long resident in Ceylon, John Cappers, has left his personal impressions of the endless uses of the coconut to the villager, in these words:— "With the trunk of the tree he builds his hut and his bullock-stall, which he thatches with its leaves. His bolts and bars are slips of the bark, by which he also suspends the small shelf which holds his stock of home-made utensils, and vessels. He fences his little plot of chillies, tabacco and fine grain, with the leaf stalks. The infant is swung

1. *Mahavamsa*, Ch. 42, 15. Ch. 29, 11 and 25-46.

to sleep in a rude net of coir-string made from the husk of the fruit, his meal of rice and scraped coconut is boiled over a fire of coconut shells and husks, and is eaten off a dish formed of the plaited green leaves of the tree with a spoon cut out of the coconut-shell. When he goes fishing by torch-light, his net is of coconut fibre. The torch or *chūl* is a bundle of dried coconut leaves and flower stalks; the little canoe is the trunk of the Cocoa palmtree, hollowed by his own hands. He carries home his net and string of fish on a yoke, or *pingo,* formed of a coconut stalk.

When he is thirsty, he drinks of the fresh juice of the young nut; when he is hungry, he eats its soft kernel. If he has a mind to be merry, he sips a glass of *arrack,* distilled from the fermented juice, and he flavours his curry with vinegar made from this toddy. Should he be sick, his body will be rubbed with coconut oil; he sweetens his coffee with jaggery or coconut sugar, and softens it with coconut milk; it is sipped by the light of a lamp constructed from a coconut shell and fed by coconut oil. His doors, his windows, his shelves, his chairs, the water gutter under the leaves, are all made from the wood of the tree. His spoons, his fork, his child's money box, are all constructed from the shell of the nut. Over the couch when born, and over his grave when buried, a bunch of coconut blossom is hung to charm away evil spirits."[2]

The majority of the houses, middle class or poor, are thatched with the plaited cadjan. The sight of women in Ceylon villages sitting and plaiting cadjan is a scene reflected in rural Kerala. Plaiting palm leaves is continuous work for hours at a stretch and a significant factor in rural economics.

Every cadjan that falls ripe from the tree, or periodically cut is carefully collected and stocked. The broad end being chopped off, the whole cadjan is split along the central ridge by the bill hook (the *Kathi*), and bundled and left in a puddle or pool of water, where it is soaked for a number of days. This softens the leaves which are then duly removed. Spreading them flat one by one on the ground, the woman takes her seat in front on a small wooden *Kolambuwa,* and her deft hands plait them into a serviceable mat-like woven fabric. Each leaf as it leaves the hands of

2. *Old Ceylon,* John Cappers, 1877.

the worker, is spread out in the sun to dry, after which the plaited cadjans are gathered and piled up on a frame work of rafters supported on short posts for every care has to be taken to save them from white ants.

Among the many economic products of the palm, is the toddy, the juice extracted out of the unexpanded flower spathe. The outfit of the Ceylon tapper very much corresponds to that of the tapper from Malabar, altogether different from the elaborate equipment of the Tamil tapper of the Coromandel or the East Coast of India. Possibly this correspondence in methods and equipment, is part of the story of the Malabar tapper in Ceylon peacefully pursuing the profession to-day over the extensive coconut plantations on the Western sea board of Ceylon from Negombo to Putlam.

A crescent shaped large knife in a wooden case, and a bone, weighted with lead, the leg bone of the sambhur, a small coconut shell of green leaf paste, a large gourd receptacle for collecting the toddy, and two small loops of coir strings for the hands and feet, complete the equipment of the Malabar tapper. The Ceylon tapper's equipment is practically the same, without the coir rings, which he largely dispenses with; *Maṉṉa-paṭṭi* is the wooden case with slit for the knives, the big knife *loku-pihiya,* the small knife with an elongated blade. A *malthalūma,* a piece of bone or a wodden mallet; *poṭṭāchchi,* the coconut shell container of leaf paste; and *labu-gaḍiya,* the gourd receptacle for collecting the toddy, complete the equipment of the Ceylon tapper.

The tapping method is one that he has been perfected in the course of generations. He begins by cutting off a bit at the extremity of the spadix. Applying a tight ligature of a strip of the coconut leaf below the cut, the sides of the spathe are gently tapped all over. This operation is kept up for about two weeks, until the spadix begins to ooze, when the tapping ceases. The end part continues to be sliced twice a day, and a paste applied to the cut which safeguards the sap from oozing out. To the end of the sheath is fastened an earthen pot, into which the sap flows.

The pot is emptied every morning and evening and toddy collected in the large gourd container. A thin slice of the spadix continues to be cut off, every day which keeps the incision fresh. For over thirty days, toddy flows out of the spadix. A new spadix

emerges almost every month, so that two pots may often be seen on the same tree. A tree is worked for eight months in the year, and then it rests for the rest of the year.

Toddy for jaggery is separately tapped, with the precaution of smearing lightly the inside of the pot with a light coating of lime. This prevents fermentation. The fresh drawn toddy is set over the fire in an earthen vessel. As the toddy boils and gets thickened, a portion is ladled out in a container made of the sheath of the areca palm and left to cool. As it cools, it hardens. The hardened stuff is crushed to powder by means of a half-coconut shell. The powdered material is gathered and added to the rest of the juice on the fire and continually stirred by a ladle. Removed from the fire at the right syrup consistency, the contents are poured into the moulds, the halves of coconut shells as in South Malabar or into the flat circular rims of thin strips of the coconut leaf, as in North Malabar. In contact with the air the thick syrup immediately gets well set and hardened. A pair of the jaggery formed of the coconut shell forms a *kūḍu*.

The process of jaggery making is essentially the same in Ceylon, a pair forming what is called a *mula*. Jaggery in Ceylon is made not only of coconut tōḍḍy, but also of the tōḍḍy of the kitul palm or the Jaggery Palm (*caryota urens*) very common in the Kandyan and adjoining districts of Ceylon. Though sporadically growing on the soil of Malabar, the *kitūl* is seldom or never tapped.

Climbing the coconut palm for collecting the nuts or extracting toddy, is not the exclusive business of any particular class or caste in Ceylon as it is in Kerala. In Ceylon too in the past ages during the Portuguese (1506 to 1636 A.D.) and Dutch time (1636 to 1795) and possibly under the feudal constitution of the Kandyan kingdom, the exploitation of the economic products of the coconut palm seems to have been the function of a particular group the chandārs of Putham and Jaffna in Ceylon.

It speaks highly of the social concepts of Buddhism operating towards a progressive social order that the functional basis of a feudal conception of society has largely vanished in Ceylon and man lives more fully to the freedoms of his human heritage.

Here I may observe that the groups variously designed as the Tiyaṛ, Illaveṛ, chandār (Shāndāṛ) and Billavās, all of the West

or Malabar Coast, together with their counterpart in Ceylon, all formed an extensive cultural group who made the greatest contribution to promote the culture of the coconut palm; and if today all Kerala and Ceylon is a vast ocean of coconuts, and the coconut stands among the foremost factor in the economic life of the land, it is largely due to the pioneer efforts of this group of peoples, who though now called by different terms in different places, formed in the medieval ages a group culturally and racially allied spreading over the sea boards of the contiguous lands.

In Ceylon in the Low Country a method of coconut plucking in large estates is by a long bamboo pole with an attachment of a smaller pole with a hooked knife secured to the top end. The man holding it aloft goes round each tree balancing and adjusting the knife round each mature bunch and pulls it down.

Another device resorted to by the Ceylon tapper is coupling palm trees by a series of ropes secured round the crown of the palm, top and below, the tapper walking over the bottom ropes, holding on to the ropes above. He thus serves a number of trees stepping down the last tree in the plantation. Nor does he climb up or down with any aid foot or hand rope. Instead he hit upon the great idea of forming a long series of steps over the entire length of the trunk with strips of the hard husk of the coconut. These are fastened round the palm over a central vertebral column of a long stout rope running over the entire length of the palm. The husk sections are so arranged that the projecting ends form steps on either side over the whole length of the palm, — an ingenious invention of the Ceylon tapper, who goes up and down the steps thus provided. This contrivance may be seen all along the South Western sea board of Ceylon tending to disappear down South. Practices such as these are Ceylonese specialities of which the Kerala coconut climber or tapper has almost no knowledge. Nevertheless I am reliably informed that the contrivance of providing steps over the entire length of the palm, occurs in certain parts of the Cochin State — an obvious introduction from Ceylon.

The Low Country peasant of Ceylon wrings out a few strands of the green cadjan, twists them round, and ties the two ends improvising a serviceable foot rope, and with no other aid than this with surprising intrepidity pulls himself up the palm and fells down a few of the tender coconuts for the casual guest a hospitality I have often enjoyed, a practice matched in a Malabar

village in a like situation. Generally the coconut palm climber has a more substantial foot rope of a roll of strings of coir, the type of foot rope in general use in Ceylon and Kerala. He has seldom any aid for hand grip. This simple appliance contrasts strongly with the elaborate mechanical device of the toddy tapper on the East Coast districts of South India.

Coconut milk, the juice pressed out of the scraped coconut goes into the making of a variety of dishes. The scraped coconut is consumed with jak stew or rice, scraped coconut ground with red chillies and onion, makes the *pol sambol* of Ceylon. This latter is in rural Kerala the common man's sauce with which he takes his morning meal of rice gruel (*conjee*). It adds flavour to the jak stew when jak is in season.

The dry kernel, the copra, and the coconut oil are other commercial products of the coconut, which so much enter into the wealth of the country, that the productivity of the coconut, tips the scale, not only of the national income, but very much of the standard of living of the people both of Ceylon and Kerala.

The young coconut — the *kurumba,* and the *tembili,* the young king coconut of Ceylon, as the *eḷaneer* of Kerala (literally the tender water) is a favoured beverage, and most refreshing. As the water quenches the thirst, the soft gelatinous pulp within, can be gathered with a spoon, and eaten with considerable relish.

The husking of the coconut follows a process essentially the same in dealing with large accumulated collection. A crow-bar or a sharp wooden spike is planted erect on the ground, and piercing the nuts dexterously at the sharp business end at the top, the husks are quickly removed. The industry in coconut fibre is as much a cottage industry as the export of the finished product, is the business of large commercial establishments. The husks are buried in large pits by river banks, and left to rot in the mud from six to eight months, when they are removed. Going along the backwaters by the road side, the stench of the rotting husks, is characteristic. The husks are now turned over to the women who beat out the fibre with short heavy clubs. The fibre is cleared of all pith, washed, dried, and bundled up and sold in the market.

In Malabar villages, as in Ceylon all along the South West maritime coastal region, coir making is an essential village industry,

of great consequence in the economy of the villager. Coir making is among the active cottage crafts of the Rōḍiya woman of Ceylon, the husk being carefully collected, turned into coconut fibre, and spun and twisted into coir. Rolls of these are barterd for paddy to the Sinhalese villager.

Authorities differ as to the home of the coconut, some being in favour of an American origin, from the islands situated to the west of Central America. Those in favour of an Asiatic origin, ascribe the Asiatic Archipelago as the home of the coconut palm. "De Condolle the greatest authority on the subject places the original habitat of the coconut palm in the Eastern Archipelago, somewhere in the neighbourhood of Sumatra and Java, and surmises that nuts floated thence both East and West, eastwards to the islands of the Pacific and westward to Ceylon, and the East Coast of Africa. The native tradition that locates the earliest specimen of a grove in Ceylon of this palm in the neighbourhood of Weligama on the southern coast, is in strict accordance with what might be expected under De Candolle's theory."[3] The most ancient habitation of the coconut in Asia being placed in the Archipelago, its extension to Ceylon and India is easily explained; and the nuts must necessarily have been introduced into the island first, occupying as it does a more favourable position in this respect than the mainland of India, particularly the West Coast.

The earliest mention of the coconut in Ceylon occurs in the *Mahavamsa* which refers to it as known at Rōhuṇa to the South, B. C. 161. The milk of the small red coconut is stated to have been used by king Dutthagāmini (101-77 B.C.) in building the Rūanwelle dagoba. It is said that he treated the men engaged in the building of the Dagoba with the water of the young coconut.[4] *Mahavamsa* records too that during the battle between Duttugamunu and Elara (101 B.C.) Gotha is said to have seized a "cocopalm" and Mahāsēna a palmyra palm with which they shattered the Damilas.[5]

3. *All about Coconut Planting* by A. M. & J. Ferguson, 1885, pp. 229, 232 end. *Origin of Cultivated Plants* by Alphanso de Candolle, 1885.

4. *Mahavamsa*, Ch. 29.11. The lines are "With resin of the Kapittha tree (*Feronia Elephantum*), dissolved in sweetened water — "Rasodaka," translated by Turnen to "water of the small red coconut".

5. *Mahavamsa*, Chs. 25-46.

Tennent[6] remarks that "the comparative silence of the *Mahavamsa* in regard to coconut may be referable to the fact that its author resided and wrote in the interior of the island, over which, unlike the light seeds of other plants, its ponderous nuts could not have been distributed accidentally, where down to the present day it has been but partially introduced, and nowhere in any considerable number."

The *Mahavamsa*[7] tells us also that King Aggrabodhi I (589 A.D) planted a coco-palm garden of three *yojanas* in length (about 36 English miles). This has given ground to the surmise that it is his statue that is cut out of the rock near Weligama Vihara, as a memorial to the king who introduced coconut planting into Ceylon. The opinion about this statue is nevertheless conflicting. Tennent[8] narrates the traditions according to which this statue is the monument to Kuṣta Raja, an Indian prince, whose claim to remembrance is that hē first taught the Sinhalese the use of the coconut. A variant of the tradition has it that a king of Ceylon was a leper or afflicted with some skin disease, and that he (Kuṣta Rāja, literally, the leper King) was cured by sēa bathing and the milk of the coconut or the use of the expressed oil. Seeman referring to this figurē and apparently in agreement with the latter view tells us that "near Point-de-Galle may be seen carved upon a rock the figure of a native prince Kotah Raja (Kuṣta Raja) to whom is attributed the discovery of the uses of thē coconut, unknown before him." Conflicting as these traditions are, there is little ground to support the view that the figure is that of an Indian Prince. Morē recent studies are decisive in identifying this statue as of a Boddhisatta, with all the likeness of Avalōkitēsvara of the Mahāyāna Buddhism.[9]

From references to coconut plantations (Nāḷikēravatthu) in the time of Parākramabāhu I (1058-1114 A.D.)[10], it is evident that by the eleventh century, coconut was grown in Ceylon in large scale in plantations. From all this we may conclude that though the regular plantation of cocoanut in Ceylon is traceable to an almost historical epoch, it was by no means unknown there in earlier days,

6. Tennent, *History of Ceylon*, Vol. I, p. 436, Foot note (3).
7. *Mahavamsa*, Ch. 42-15.
8. Tennent, *Ceylon*.
9. Paranavitana, *Ceylon Journal of Science*, Vol. II, Part I, p. 49.
10. *Mahavamsa*, LXXXII, 12, 14 and Foot-notes 1 & 3.

the first fruits having apparently floated ashore from the islands of the eastern Archipelago. Ceylon would thus have cultivated coconut very much in advance of the West Coast of India where it must have been introduced later, whether by human agency or floated and flung ashore by the action of the sea.

To a certain extent it may very possibly have been carried from Ceylon by the sea and flung on the shores of Malabar by way of Maldives and Laccadives, which Cosmas[11] informs us (543 A.D.) was lined with coconut trees. There is however no evidence of its having been found in Malabar earlier than its cultivation in Ceylon.[12]

11. McCrindle, *The Christian Topography of Cosmas an Egyptian Monk*, p. 366.

12. Vincent, Editor: *The Periplus of the Erythrean sea*, pp. 414-416.

THE SOCIAL PHILOSOPHY OF DR. RADHAKRISHNAN

BY

DR. S. GOPALAN, M.A., M.LITT., Ph.D.

(*Lecturer in Philosophy, University of Madras*)

The philosophy of Dr. Radhakrishnan has many facets to it. He is called a comparative philosopher because of his deep comparative studies of the philosophies of the East and West to find a common platform for both; others would consider him as a religious philosopher because his philosophy is based on a universal concept of religion. But I would regard him as a Social Philosopher; not that he is not either a comparative philosopher or a religious philosopher in the sense indicated above. His philosophy centering as it does on the world wide society of man it is better to look upon him as a social philosopher. There is another reason too for it. The social philosophy of Dr. Radhakrishnan is the outcome of his comparative studies of philosophies of the East and West and his universal concept of religion.

Radhakrishnan's views on religion are traceable to the strong sense of dissatisfaction he felt about his own understanding of Hinduism even as a student of philosophy in the Madras Christian College. He writes: "I remember......the depressing feeling of defeat that crept over me, as a casual relation between the anaemic Hindu religion and our political failure forced itself on my mind during those years......He depicts how, as an Indian 'destined' to study philosophy he couldn't help starting with a predilection for the long tradition of the Hindu religion and as to how his Christian teachers prevented him from developing a narrow vision and uncritical clinging to his own religion.[1] His reference to 'anaemic Hindu religion' does not mean he condemned it wholesale and accepted a different faith, for he writes "My teachers in Christian missionary institutions....were not, in the strict sense of the term, seekers of truth. By their criticism of Indian thought

1. *Fragments of a Confession*, II.

they disturbed my faith and shook the traditional props on which I leaned."[2]

Radhakrishnan was convinced that the ancient Hindu religion, with all its excellences was, tainted with quite a number of meaningless rituals and numerous theories hindering the spirit from soaring high and breathing the pure atmosphere of universal religion. The open mind that he had and his genuine desire to see how far his own religion could get benefitted and, if possible throw more light on the problem of religious toleration made him undertake an objective study of Hinduism.

His analysis of Hinduism on its negative side is that it exhibits a tragic divergence between the exalted ideal and the actual life.[3] Regarding its positive side he writes: "Hinduism requires every man to think steadily on life's mystery until he reaches the highest revelation. While the lesser forms are tolerated in the interests of those who cannot suddenly transcend them, there is all through an insistence of the larger idea and the purer worship .... While Hinduism hates the compulsory conscription of men into the house of truth, it insists on the development of intellectual conscience and sensibility to truth."[4] In both the negative and the positive elements in Hinduism that he describes, the influence of his western education is evident. His knowledge of the west especially, the coordination between philosophy and religion with life that is characteristic of the west, made him contrast the lack of coordination between religion and philosophy on the one hand, and practical life on the other. Yet, he could not, for this reason turn a harsh and uncompromising critic of his religion. With the characteristically philosophical bent of mind that he possessed, he wanted to identify the root-cause of the utter lack of coordination between theory and practice in it.

His understanding of the deep significance of religion contained in Hinduism made him optimistic. He felt that there was a strongpoint in it which could sustain it even when all its non-essential rituals are thrown off. It enabled him further, to point

2. *Fragments of a Confession*, II.

3. *Contemporary Indian Philosophy*, (London; George Allen & Unwin Ltd. First published, 1936), p. 258.

4. *The Hindu View of Life* (London: Unwin Books, George Allen & Unwin Ltd., 1960), p. 36.

out the wrong directions towards which some of the western religions were moving and to proclaim to the world that Hinduism had a significant message to offer to them.

One of the general warnings he gives regarding the danger of identifying oneself with any religion is the natural human tendency to accept its authoritarian character and to impose its authority on others who have affiliations to a different system altogether. He writes: "Every religion has its popes and crusades, idolatory and heresy-hunting. The cards and the game are the same, only the names are different. Men are attacked for affirming what men are attacked for denying. Religious piety seems to destroy all moral sanity and sensitive humanism. It is out to destroy other religions, not for the sake of social betterment or world peace but because such an act is acceptable to one's own jealous good .... Nothing is so hostile to religion as religions .... The world would be a much more religious place if all the religions were removed from it."[5] Moreover, "while the prophet founders of religion declare that the community is world-wide and make no distinction between the Jew and the Gentile, the Greek and the Barbarian, the traders in religion declare that the greatness of one's own creed and group is the end and coercion and violence are ways to it."[6]

He therefore comes to the conclusion that definiteness in the realm of religion does not necessarily contribute to its depth. He cites the example of man's intellectualism which has sown the seeds of destruction in his religious belief in the form of offering definiteness: "There is not so much to choose between.....religions which exalt belief, bigotry and preservation of group-loyalties and vested interests, and the older, colder, primitive cults. The later, which are the more sophisticated, are the more dangerous, for they are the constructions of the intellect interfering with the natural relations of man.[7]

In his warning against intellectualism, he is voicing the Hindu view, which is essentially that philosophy is not merely a hard mental exercise involving only clear logical analysis devoid of

5. *An Idealist of Life,* (London: George Allen & Unwin Ltd. First published, 1932), p. 44 ff.

6. *Eastern Religions and Western Thought,* (London Oxford University Press, 2nd Edn. 1940), p. 39.

7 *Ibid.*

significance for life and its eternal problems, but that it is so inextricably woven into the texture of human life that it must ultimately result in spiritual experience. He emphasises this when he writes: "Philosophy carries us to the gates of the promised land, but cannot let us in; for that, insight or realisation is necessary.[8] The core of the human personality "is not merely the superficial self, but the great store-house of consciousness which the yogins find out by meditation. Through meditation and other practices of self-examination, we realise that our waking and superficial consciousness is a fragment of a wider whole. Every individual has in him this vast whole of consciousness, this great tank of the contents of which the conscious self is not fully aware.[9]

He opines that a true understanding of the core of the human personality is not possible by mere reason and that it can be accomplished only after a hard struggle in which man withdraws his whole thought-power within his own self and the faith in the spiritual reality permeates the whole of his being. He terms this "integral thinking". He says: "Man is one psyche, one whole, of which body, mind and spirit are aspects....We must allow the idea framed by reason to sink into the subsoil of man's life, and leaven the whole of his nature, conscious and unconscious. The word, the thought, must become flesh. Only such an alteration of the psychology of man, such a transformation of his whole being, such integral understanding is creative in character. Creation is man's lonely attempt to know his own strange and secret soul and its real vocation."[10]

The insistence on the inwardization of man's thinking is due to Radhakrishnan's analysis of human unhappiness today, as being due to an excess of intellectuality. Regaining the lost happiness by means of attaining inner tranquillity is the aim of religion.

His interpretation of the spirit of religion in order to find a panacea for human unhappiness points to his view that religion

8. *Indian Philosophy*, (London: George Allen & Unwin Ltd., Revised Second Edition, 1931), Vol. II, p. 27.

9. *Indian Philosophy*, Vol. I, (London George Allen & Unwin Ltd. 4th Impression, 1958), p. 629.

10. *East and West in Religion*, (London: George Allen Unwin Ltd., 4th Impression, 1958), p. 81 f.

is not concerned only with the individual, though the quest for religion may be felt by men in their introspective moods. Religion then has significance not only for the individual but for society as well. But the term society though signifying a wider entity than the mere individual is mostly restricted to the geographically demarcated areas, as when we refer to the Indian society, the Western social institutions and the like. What is worse, even when we give this social significance to religion or religions, we are prone to ignore the fact that properly interpreted, religion must enable the individuals belonging to different societies to get a wider vision of humanity itself. The wider vision consists not merely in accepting the fact that the different religions are only reflections of men inheriting different types of cultures but also in effecting a radical change in the outlook of men belonging to the different parts of the globe. The transformation of the ordinary man accustomed to considering himself as more important than the rest of his fellowmen into one for whom his own happiness lies in the promotion of the happiness of the "others" is the truth of the *mahāvākya* (great saying): *Tat tvam asi* (That thou art), according to Radhakrishnan. Radhakrishnan, accepts the Advaita Vedanta and is convinced that the true significance of the *mahavakya* consists in the fact that it is each 'thou' which is identical with 'that'.

Such a wide interpretation of religion, Radhakrishnan would assert is possible only when we study the different systems of religion and the thoughts underlying them with an open mind. This basic attitude of Radhakrishnan has been responsible for his own comparative studies. The study of different religions and cultures has impressed upon him the fact that divergent creeds have been existing side by side and also that there have been different types of interpretation for one and the same creed, due to changing social conditions. This is equally true of the Indian as well as other civilizations. The different cultures evolve gradually and such an evolution is a basic human necessity. Traditions for the different religions or nations are analagous to memories individuals have for their past. It is inevitable that the individuals as well as the nations' future should be determined, on the one hand by the past events and, on the other by the influence of the long traditions. To be realistic to the inevitable chains that the past bequeaths to the different epochs of history is not synonymous with denying their potential freedom. The

belief in the inexorable human spirit must make man optimistic even when he sees only clouds of the narrow outlook around him.

We may conclude that Radhakrishnan's basic social philosophy consists in his spiritual humanism which is a result of the synthesis of his study of Western philosophy and interpretation of the ancient Hindu scriptures. But, it all began with his earnest desire to examine his own religion to see whether it did not have something worthwhile. The claims of the different religions for superiority led him to study the different systems and this further strengthened his belief that the spiritual religion he found in Hinduism was, on a deeper analysis found in every religion. This prevented him from advocating the revival of any one tradition, however good it might have proved to be for its own age but may not suit the present. The result was the strong plea that he made for a synthesis of the East and West: "May we not strive for a philosophy which will combine the best of European humanism and Asiatic religion, a philosophy profounder and more living than either, endowed with great spiritual force, which will conquer the hearts of men and compel peoples to acknowledge its sway?[11]

11. *Eastern Religions and Western Thought*, p. 259.

SOUTH INDIAN WOOD CARVING

by

V. R. Mani, M.A.

(*Research Fellow, Government Museum, Madras*)

All works of art are expressions through mediums whose material is both an aid and a barrier to its satisfactory rendering. The degree of the artist's success in overcoming the obstacles posed by the material and shaping it to his own needs and purposes largely determines the special qualities of works of art. By his familiarity with the material and long experience and practice in handling it the artist attains a remarkably facile mastery over it. This experience in the skilful manipulation of the material ultimately enables him to attain his form. Certain special qualities of works of art are both derived from and inherent in the nature and traits of the material tackled. The method of treatment or manner of technique is thus dependent on the material itself. A visitor to a temple finds stucco figures in the tower, stone images in niches and on the pillars of the *maṇḍapas,* metal icons for processional purposes in a separate chamber and wooden carvings in the car standing not far from the temple complex. Viewed broadly all these images come under the comprehensive category of sculptures (though, technically speaking, a metal icon is not a 'sculpture' as it is not sculpt out but cast) but each is different from the other in its technique of making; and this technique is determined not by the purpose served by the image but by the material in which it is wrought. In India, as in other countries, the artists have never failed to emphasize the quality of their medium and devise different techniques suiting varied materials.

It is in this perspective that the art of wood carving has to be viewed and its qualities are to be assessed. This art which is now traditional in character is one of hoary antiquity in India. Wood, despite its perishable nature, was a widely prevalent medium of art in almost all parts of India and especially in South India. Though antiquarian specimens of wood have succumbed to

the ravages of time and climate this fact is exemplified by sporadic literary references. That in the centuries preceding the advent of the Christian era wood was a primary material used for constructional and artistic purposes is evident. In course of time with the increasing knowledge and experience in tackling durable materials like red sand stone, black slate and Chunar sand stone in North India there was a progressive decline in the use of wood though it was never altogether dispensed with. But in South India the career of wood was of longer duration and along with other materials like metal and plaster constituted an important medium. What is attempted here is neither a comprehensive nor an exhaustive account of the art of wood carvings in India. Its limited scope relates to a brief account of the historical antecedents of this traditional art with reference to South India in the light of Āgamic and archaeological evidences.

Early Sanskrit literature throws ample light on the evolved state of the art of wood carving. The use of wood for purposes of carving is indicated in the Ṛgveda in which the hymnist asks, 'Which was the forest and what was the tree out of whose wood the heaven and earth were carved?'[1] In the Ṛgveda the word *takṣa* is used to denote a wood carver who makes *rathas* and vehicles for gods. The Tamil word *tacchan* is an obvious derivative from takṣa. Details about wooden images and the ceremonies associated with the securing of them are elaborately furnished in a few Purāṇic and Āgamic works. J. N. Banerjee has drawn our attention to many of these[2] among which special mention must be made of Varāhamihira's *Brihatsaṃhitā* and *Bhaviṣyapurāṇa.* The *Brihatsaṃhita* which in chapter 58 avers that the *sthapati* should choose an auspicious day for entering the forest for procuring wood catalogues a list of trees which he should not select. These include "trees which grow in cremation ground, by the side of roads, near temples, or on anti-hills, in gardens and hermitages, *caitya* or *sthala vṛkṣas,* those growing by the confluence of rivers, or which are planted by human hands, extremely bent ones, trees

1. *Ṛgveda,* X, 81, 4, *Kiṃ svidvanaṃ ka u sa vṛkṣa āsa yato dyāvāprthivi niṣṭatakṣuḥ.*

2. Jītendra Nath Banerjee, *The Development of Hindu Iconography* (Second Edition), pp. 204-212. The Āgamic details given here are after Banerjee's account.

growing very close to other trees or overgrown with creepers, trees struck by lightning or broken by storms, falling by themselves or damaged by elephants, dried or burnt trees, or those on which bees make their hives". The same text then classifies woods for carving reliefs and this classification is based upon the fourfold division of society. The images to be set up by Brahmins are to be made of *deodar, candana, śamī* and *madhuka;* those to be made for kṣatriyas should be of *ariṣta, aśvattha, khadira,* and *bilva; jīvaka, khadira, sindhuka* and *syandana* are prescribed for the Vaiśyas; the trees to be used by the Śudras include *tinduka keśara, sarja, arjuna, āmra* and *śāla.*[3] After the selection is made the sculptor should mark off on the trunk of the tree the different sections of the image he desires to carve. The object of this marking is that the upper, lower and side portions of the sculpt out image should be in correspondence with the respective portions of the trunk. It is stipulated that the sculptor should then pray many minor gods and propitiate the tree with offerings before cutting the trunk.[4] It is enjoined that he should start cutting from the north-east corner and proceed rightwards with the blade of his axe coated with honey and butter.

A more or less similar account is furnished in the *Bhaviṣya-purāṇa* also. In this Narada while speaking about the materials in which the images are wrought refers to wood as deserving

3. *Suradāru-candana-śami-madhukataravah śubhā dvijātīnām*
Kṣatrasyāriṣṭāśvatthā-khadira-bilvā vivṛddhikarāḥ
Vaisyānām jīvaka-khadira-sindhuka-syandanāśca śubhaphaladāh
Tinduka-kesara-sarjārjunāmraśālāśca śūdrāṇām.
Quoted by Banerjee, *op.cit.,* p. 205.

4. The Gods to be worshipped include manes, Rākṣasās, Nāgas, Asuras, Gaṇas and Vināyakas. The sculptor, it is said should utter the following *mantra* while touching the tree, with his arms before he starts cutting.

Arcārthamamukasya tvaṃ devasya parikalpitaḥ
Namaste vṛkṣa pūjeyaṃ vidhivat sampragṛhyatām
Yānīha bhūtāni vaṣanti tāni balim gṛhītvā vidhivat prayuktam
Anyatra vāsaṃ parikalpayantu kṣamantu tānyadya namōstu tebhyaḥ
(Verses 10 to 11).

Translation: "Oh, thou tree, salutation to thee, thou art selected for (being fashioned into) the icon of this particular deity; please accept this offering according to rules. May all the spirits which reside in this tree transfer their habitation elsewhere after accepting the offerings made according to rules; may they pardon me today (for disturbing them;) salutation to them.

special mention.[5] Similar details regarding the procurement of wood and marking off sections on the trunk are furnished in the chapter on *Devālayārtha Dāruparīkṣaṇam* in the *Viṣnudharmōttara.*[6] The *Matsyapurāṇa* records that stone, earthen, wooden and mixed pedestals are to be assigned to images which are made of stone, earth, wood and mixed materials respectively.[7] The same work stipulates in a chapter entitled *Lingalakṣṇam* that 'Lingas should be made of (such materials) as precious metals, crystals, earth and wood in the manner laid down in the previous lines.[8]

The Āgamic texts, besides thus dwelling at length on wooden carvings make mention also of the preparation of a mixed substance for the making of images; and in this substance wood was one of the principal ingredients. In the *Haribhakti vilāsa* Gopala Bhatta quotes a passage from *Mayasīrṣa Pañcarātra* the translation of which as given by J. N. Banerjee is as follows:[9] "Members of all castes, from the highest downwards, should collect earth from river banks, cultivated fields or sacred places; then equal portions of powdered stone, *karkarā* (sand) and iron should be mixed with it and the whole mixture should be pressed with some astringents: extracts of *khadira, arjuna, sarjja, śrī, veṇta* (?) and *kunkuma, kautaja* and *āyasa,* wood, and curds, milk and

5. *Atha te sampravakṣyāmi pratimāvidhi vistaram*
Śarveṣāmēva devānāmādityasya viśēṣataḥ
Ārcā saptavidhā proktā bhaktānāṃ śubhavrddhaye
Kāñcani Rājātī tāmrī Pārthivi sailājāmṛtāḥ
Vārkṣī cālekhyākācati mūrtisthānāni sapta vai
Vārkṣīvidhānāṃ te vīra varṇayisyāmyaśeṣataḥ
Bhaviṣyapurāṇa, Bk. 1, Ch. 131, verses 1-3.

6. *Agraṃ mūlaṃ prayatnēna kartavyaṃ tasya cihnāni*
Agraṃ devasya mūrdhānaṃ pādam mūlaṃ tu kārayēt
Arcākṛtā viparyasta tiryagvā māranāvahā
Agramūlaṃ viparyāsam stambhāhām ca vivarjayet
Agramūla viparyāse kṛte veśmakṣayaṃ vrajet
Purvāgrā cottāragrā vā drumā yojyā gṛheṣu ca
Tasmāt sarvaprayatnena cihnaistaṃ kārayed drumam
Agre mūle ca dharmajñastataḥ samyak praveśayet
Viṣnudharmottara Bk. 3; Ch. 89.

7. *Śaile śailamayīm dadyāt pārthive pārthivim tathā.*
Dāruje dārujaṃ kuryānmiśre miśram tathaiva ca

8. *Evaṃ ratnamayaṃ kuryāt sphātikam pārthivam tathā*
Subhaṃ dārumayañcāpiyādva manasi rocate.

9. J. N. Banerjea, *op.cit.,* pp. 209-10.

clarified butter should be repeatedly stirred up with the above; the whole compound should then be left over for a month till it is ready to be shaped into images."[10] This substance is similar to stucco and the wooden ingredient in it is noteworthy. Besides for making images wood was used as a *pratimāśūla* also as exemplified by the same text; it says that wooden frame or core whose length varied from 120 to 125 *angulas* and made of *khadira* or *yajñīja* (*yajñaḍumbara*) wood is to be used as an altar for the icon.[11]

Recent discoveries and studies have revealed that the principal image of worship in the central cell of the temple was carved out of wood in South India until as late as the seventh century A.D. Of the many significant finds unearthed during the archaeological excavations at Nāgārjunakoṇḍa is the remains of a brick shrine of Aṣṭabhujasvāmi assignable to the third-fourth century A.D. and a lime stone slab with a noteworthy slot for the insertion of the base of a wooden carving.[12] An informative inscription in front of the slot makes mention of the consecration of Aṣṭabhujasvāmi[13] carved in *audumbara* wood (fig-wood). This wood, it is interesting to note, is a preferred material in many *Agamas* and *Silpa* texts of later periods. That during the early

10. *Mṛttikāvarṇapūrveṇa gṛhṇīyussarva varṇinaḥ*
Naditire' thavā kṣetre puṇyasthāne' thavā punaḥ
Pāṣāṇa karkarā lohacūrṇāni samabhāgataḥ
Mṛttikāyāṃ prayojyātha kaṣāyena prapīḍayet
Khadireṇārjjunenātha sarjjaśrīveṇṭakunkumaiḥ
Kanṭajairāyasaiḥ snehairdadhikṣīraghṛtādibhih
Āloḍya mṛttikām taistaiḥ sthāne sthāpyapunaḥ punaḥ
Māsaṃ paryuṣitaṃ kṛtvā pratimāṃ parikalpayēt
See *Haribhakti Vilāsa*, 18.

11. *Sthāpayet pratimāśūlam ratnanyāsasya copari*
Sūlañca khādirādīnām yajñīyānām prakalpayet
Viṃśottaraśatam śūlam kuryādvā pañcaviṃśatih
Pratimāngulamānena kṛtva saṃsthāpayed budhaḥ.
See *Haribhakti Vilāsa*, 18.

12. *Indian Archaeology*, A Review, 1958-59, p. 8.

13. The name Aśṭabhujasvāmi meaning 'the God with eight arms' is presumably that of Viṣṇu. The *Prabandham* hymns refer to a Viṣṇu temple at Kāñchi as Aṭṭabuyakaram. But the exact Tamil rendering of the name Aṣṭabhujasvāmi — Eṇḍōlīśar — was borne by Śiva also as may be gleaned from *Kalittokai* (i) and a hymn by Tirumangai Aḷvār (*Prabandham*, 1505 — Periya Tirumoḷi vi, 6, v. 8 — Tirunaraiyur). But Śiva is seldom shown in art with eight arms except occassionally in his Naṭarāja form.

centuries of the Christian era either a wooden relief set on the platform against the back wall, or a stucco image, or a painting either on the wall or fixed to it was the main object of veneration is evident from early Tamil literature. This seems to have continued at least up to the days of the famous Pallava rulers, Mahendra Varman I and Narasimhavarman I (i.e. up to the end of the first half of the seventh century A.D.) when stone replaced other medias. In the *Perumbāṇārruppadai* of the *Pattuppāttu* collection Kaḍiyanūr Uruttirankannanār refers to wooden cars with carvings which were driven by young boys; and in the *Nedunal-vādai* we hear of a cot made of ivory. Writing about Pallava cave temples K. R. Srinivasan says that "even today many of the great temples have their principal images in worship in the *garbhagriha* made of stucco eg. the Rañganātha in Srīrangam and the Anantapadmanābha in Trivandrum, or of wood eg. in the Viṣnu temple at Tirukkōyilūr, and the earlier image of Attivaradar of the Varadarājaperumāl temple in Kāñci, which is kept inside the tank to be taken out periodically. Mahendra and Māmalla could not, therefore, make the principal images in the sanctum of their temples, in stone, even as bas-reliefs on the wall. As such, all these cave temples have empty shrines with tell-tale traces of the original painted image on the wall, or with small platforms for brick and stucco images against the hind wall, or with square or rectangular depressions on the hind wall of the sanctum for the insertion of carved wooden plaques."[14]

Besides being sculpt out for worship, wood was largely used for the construction of shrines and other structures. This is evident from an inscription of Mahendravarman incised in the Lakṣitāyatana cave at Mañdagappattu in the present Villupuram taluk of South Arcot District. This Sanskrit epigraph declares that king Vichitrachitta (a title of Mahendravarman) caused the making of a shrine for the Trinity without the use of the conventional material like brick, timber, metal and mortar.[15] This

14. K. R. Srinivasan, "Some Aspects of Religion as Revised by Early Monuments and Literature of the South," *Journal of the Madras University*, Vol. XXXII, No. 1 (Sec. A Humanities), 1960, p. 141.

15. *Etad-aniṣtakam-a-druma (m-a-lō) -ham-asudham (Vichitrachi) ttēna nirmmāpitan-nṛpē(ṇa) Brahm-Ē-svara-viṣnu-Lakṣit āyatanam.*
See Epigraphia Indica XVII, pp. 14-17; *South Indian Inscriptions* XII, No. 12.

incidentally throws light on the materials used for construction before the introduction of the rock-cut media of architecture. Along with other things timber was necessarily a principal material under extensive use. Certain features to be found in early caves and monoliths are in imitation of contemporary wooden constructions. They reproduce "even those parts or members which in a monolith would be unnecessary and functionless such as the ribbing below the cornices and eaves, the nails with their boss-heads, and the timbering and curved rafters below roofs, domes and vaults. Such an imitative reproduction of the details of the timbering even to the fastenings and joints of wooden originals in the living rock, which shows itself for the first time in the earliest caves near Gaya and the Buddhistic cave-temples of Western India, where the excavators who wrought them were still thinking in terms of wood and brickwork of the traditional architectural forms, is found to be carried down for more than a thousand years to the cave temples of the sixth to tenth centuries A.D. This tendency is carried beyond even to the later structural temples at a time when principles of designing and constructional technique in stone were gradually understood and evolved and in which material most of them would have no meaning. It has, however, persisted through the centuries to even recent stone constructions."[16]

Most of the large temples of both the Śaiva and Vaiṣṇava order in the Tamil country have wooden cars which are veritably mobile shrines. The practice of taking out a metal icon, symbolic of and representing the consecrated deity in the cella, in a procession must be at least as old as the Pallava times. Though in the initial stages of this practice a palanquin was presumably used for this purpose the elaboration of temple rituals and ceremonies in course of time necessitated the use of larger mediums of transport like cars known as *rathas*. In fact certain shrines were built in the model of temple cars with wheels. The Śaiva devotional hymnist refers to different types of shrines and says that the temple at Tirukkaḍambūr (in the present South Arcot district) is known as *Karakkōyil* which has been taken by some to indicate a shrine modelled as a car with wheels.[17] It is doubtful whether this

16. K. R. Srinivasan, *Cave-Temples of the Pallavas*, Architectural Survey of Temples, No. 1, 1964, p. 29.
17. S. R. Balasubrahmanyan, *Four Cola Temples*.

type of shrine was known as early as the times of Appar, but soon after it seems to have made its debut. Not only shrines but even *maṇḍapas* were given the shape of a *ratha* by the addition of large wheels and caparisoned horses or elephants. Examples of these belonging to the Cōḷa period are not wanting.

In Cōḷa inscriptions we hear of the temple cars, the broadening of roads for their movement and the making of donations for conducting car festivals. In a tropical country with a humid climate a wooden car will hardly last for more than two hundred years and especially so when it is kept on a roadside freely exposed to destructive agencies like white ants and rats. The wooden cars were therefore presumably replaced as and when required unlike the stone temple which was free from similar destructive agencies and which could be suitably repaired even in the event of a destruction. This accounts for the total absence of any wooden carving which could be indisputably assigned to the period before the seventeenth century at the most.

The *Mānasāra* in the chapter on *Ratha Lakṣana Vidhāna* prescribes in detail the types and measurements of temple cars. It also specifies the kinds of wood to be used for making the different parts of the car, though in actual practice only *Iluppai* (*Bassia Saphotaceac*) is invariably used. The *Upapīdam Adiṣtānam, Nadhakam, Devāsanam* and *Simhāsanam* are among the noteworthy structural zones of a car. In all these parts are to be seen exquisitely carved reliefs which could be classified into the images of gods and portraits, narrative scenes and symbolic designs. In between these zones are turret-like pavilions which also contain carved panels. At either end of the zones or pavilions are shown caprisoned horses or awe-inspiring *dvārapālās* or flying angels. From the artistic point of view these zones forming different layers in the base are most important parts of the car as they are veritable iconographic galleries. Some of the aspects and forms of the deities which are either not seen in stone and metal or extremely rare in those mediums are frequently seen in wooden reliefs. Among such forms particular mention must be made of Śiva as five-faced Śadāsivam and Sarabhamūrti, besides Viṣṇu as Mōhini. The concept of Śadāsiva is no doubt of considerable antiquity and the metaphysical background of that form was well known from very early times. The five faces are taken to represent the five aspects of the god, viz., Īśāna, Tatpuruṣa, Aghora, Vāmadēva and Sadyōjāta. The five

celled Kōnēri-maṇḍapa at Mahābalipuram has been taken to be the probable shrine of Śiva in this five-fold aspect.[18] The Kūram plates of Pallava Paramesvaravarman I in its invocatory verse refers to the Śadāsiva form.[19] It is noteworthy that this form, rarely found in early sculptures, is replete in wooden carvings. Significantly he is seen to hold a scale in his arms. The other wooden carvings usually seen in temple cars include the Aṣta *dikpālas* (guarding the eight directions), Gaṇēśa, Subrahmaṇya, the ten incarnations of Viṣṇu, the numerous *līlas* of Kṛṣṇa, incidents from the Śaiva Purāṇās and *sthalapurāṇās* etc.

A special class of images which are almost absent among South Indian stone carvings and seen only in temple cars relates to the depiction of erotic themes. Though in north India erotic sculptures were many and popular and found an acme of development in the carvings at Khajurāho and Konarak, not to mention other less known places, they were conspicuously absent among South Indian carvings. They make their debut only very late in the Vijayanagar period and their representations are restricted to dull and unimpressive reliefs in the pillars of *maṇḍapas*. A fuller expression of them is found only in wooden carvings wherein we find all sorts of impossible sexual poses. The southern artists who did not want to assign them any position of importance in the temple complex did not at the same time want to discard them and satisfied themselves by working such themes in wood. The philosophical meaning derived from and significance attached to erotic sculptures are applicable to these voluptuous reliefs.

The Southern districts of Tamilnad and the State of Kerala contiguous to them are especially rich in this traditional art. They uphold the skill of the craftsmen and their talents in conception and execution. The art is famous in southern Andhra also but the images carved here are heavy in contrast with the smaller and more delicate works of the Tamil districts. In Kerala the use of wooden reliefs is not restricted to the temple cars but even the images of huge *dvārapālakas* flanking entrances in shrines are made of wood.

Like a few other traditional arts the art of wooden carvings also faces today a big challenge. Happily it is not on the verge of

18. K. R. Srinivasan, *Op.cit.*, p. 141.
19. *South Indian Inscriptions*, Vol. I, p. 148 and 152.

extinction though it considerably suffers from want of patronage. As many of the temples find it difficult to take out a car in procession and are hence auctioning them the future of this art is at stake. The present generation of the traditional *sthapatis,* naturally interested in more remunerative jobs, has a tendency to prefer other avocations. This situation must be changed as the art certainly deserves to be given greater encouragement which will be consistent with the increasing demand for Indian traditional art objects in western market.

UNTO THE SHIVA TEMPLE OF INDONESIA

by

DR. LOKESH CHANDRA

(*Director, International Academy of Indian Cultures New Delhi*)

On the cool morning of the 11th of this January (1967) my sister Dr. Mrs. Sudarshana Singhal and myself stood at Palam. The affection of our father Prof. Dr. Raghu Vira rippled through the long expanse of four years, blessing us on a journey to Indonesia to which he had endeared us by the innumerable palmleaf manuscripts, cloth paintings, *objects d'art* in wood and bone that he had lovingly collected, preserved and introduced to us. This silent convocation of Indonesian culture treasured in the impressive halls of Sarasvati Vihāra is an impelling invitation to stroll through the Archipelago and to see with our own eyes her splendors, both ancient and modern, which entrance an Indian by their community of Spirit and Form with us. As we flew over the clouds, sensitively hued by the rays of the Sun, it reminded us of the subtly shaded dynamics of the Soul of our ancient forbears who had carried India's cultural spectrum to the isles of Indonesia. After an overnight stop at Singapore we were winging towards Jakarta, whose long and turbulent history has a nomenclatorial significance for us. In the beginning Jakarta was named Sunda Kelapa and was already an important harbour-town of the Sundanese kingdom of Pajajaran. Then it was seized by the Sultan of Bantam who called it by the significant name of Jayakerta or the "City of Victory". It is a perfect word of its own in the rich classical language of Indonesia termed Kawi or the 'tongue of poets', which rhapsodies in the music of Sanskrit words. By the screwy slant of history, at this very time the first Portuguese and Dutch ships arrived, followed by Spanish, British and French ships. All of them tried to gain control of Jayakerta and this led to differences of opinion among them. Fights ensued among the foreigners. The Sultan of Bantam sided with the British, but they were defeated by the Dutch. In revenge the Dutch razed to the ground the capital of the Bantam Sultan

and established a new trading-post of their own with a fortress on the shore. The very name of the former city was blotted out and the newly arisen fortress town was baptised "Batavia" after a tribe of the Netherlands. During the centuries of Dutch domination the name Batavia remained. And when at last sovereignty was formally transferred to Indonesia on 27th December, 1949, the ceremony took place in Jakarta and on the very next day, by a special decree, the city 'took back' its former name, now forever abbreviated to Jakarta. Political independence echoed in cultural assertion.

The roads of Indonesia are the paradise of a "wordwatcher." On the very first day as we drove with H. E. Shri P. Ratnam the Indian Ambassador through Jakarta, the signboards of the shops unfurled a wonderland of Sanskrit names which we may hardly dream of in our own metropolis of Delhi. Two firms bore the name of Margabhakti and Tribhakti, remainding of the faith that still finds an affirmative response in the linguistic affluence of Sanskritic culture. During the regime of Sukarno the building of prestigious monuments gave rise to a number of huge construction works which go by the Sanskrit term 'karya'. As the car sped by sky-kissing buildings, I could crimp out on my diary the names of Adi Karya, Bina Karya, and Wirama Karya. Adi is Sanskrit *adhi* denoting excellence, for an excelling may best be expressed by a Indonesian in exalted language. While in India we may find the name 'Excelsior' the eye can surely never meet the Sanskrit prefix *Adhi.* Bina, the vīna of Sarasvati, and Wirama reminds the culture-loving Indonesian of his great kakawins or kavyas composed by the eminent poets of the golden period of history. Yet a fourth constructional firm bore the poetic name of Kusuma nagara. The life insurance corporation of Indonesia has the name of Jivāshraya. A souvenir shop had the name Pentjar arta or Pancha artha where five stands for varied diversity and a number that awakens in the mind of the Indonesian his favourite pancha Pandava the symbols of his cultured inheritance and the source of his joy perennial. As we rushed by the Process Club of Jakarta, it had the sign Wisma Wārta. While Wārta is "news" wisma eluded its Sanskrit identification for several days, until at last it revealed its true form as the Sanskrit *vesma* 'chamber'. Another construction company baffled identification by its Nindya Karya. One day as we were driving past along with Mr. Pudja a former student at the Sarasvati Vihara and now the head of the Hindu

Religious Department of Java, we could not resist the temptation of asking him its etymology. It turned out to be the Sanskrit *nidrā* which had changed into mellifluous *nindya* by the disappearance of the harsh *r*. How antithetic is the languid and indolent word *nindya* to the brisk activity of construction. As I tried to point out the irony of the name, Mr. Pudja's literary sensibilities made him beseech me. "Do you not feel the music of *nindya*, every syllable is so sweet. We Indonesians love the melody of such lovely words. Do you not love it?" The entreating question of Mr. Pudja awoke in me the mellifluous kakawins of Rāmāyana, Arjunawiwāha, Bhomakāvya and a host of others, and the spell of their poetic magic held sway over me. Mr. Pudja, our historic kinsman in Dharma, now stood a kin in the alluring charm of the poetry of Sanskrit words. As these thoughts flit across my mind, the car came to a stop in front of our destination — the bookshop called Gunung Agung. Word by word, Gunung Agung means "the Great Mountain" and it is the Abode of Shiva, in the lap of an ever-afire volcano of Bali, a flaming counterpart of the snow-capped Mount Kailasa. As we climbed up the third storey of the bookshop Gunung Agung" where serious books could be seen, it was all "*Swa-Sewaya*"—unaided we had to fumble through the shelves of books to find those that interested us. It was a "self service" store. The word invites you, it allures you. We in India have yet to make alive, honour, enrich and admire the subtly shaded sensitivity inherent in our words. Our friend Mr. Pudja pointed out the renaissance of classical literature that was taking place in rejuvenated Indonesia. The Shākuntala has been extracted from the Indonesian Mahābhārata and translated into modern Bahasa Indonesia. The Ādiparwa of the Mahābhārata has come out in modern Indonesian. The Bratayuda is Bhāratayuddha or the Mahābhārata in a modern garb. Jayaprana is a poignant lay of ancient fame, couched in a modern expression, a new ballad in 'our' form and begun on a day on which 'soft fell the rain'. Another book was titled Sabda Pandita, picturing Yudhisthira and Mārkandeya on its dustcover. Classical Kawi is taught throughout Java the hub of Indonesia's economic, political and cultural life. To teach Kawi the Indonesian scholars have produced a selection called Purwashastra. The bookshop of Gunung Agung had hundreds of copies of this Pūrwashāstra. Another equally popular book "Suara Vivekananda" or Voice of Vivekananda which was to be seen here, there and everywhere on the

shelves attested to the vogue of Vivekananda in the spiritual life of Indonesia. It was prefaced by President Soekarno: "Swami Vivekananda! What a name!" A voluminous work of Prof. Yamin attracted our eyes: "Tatanegara, (Nagarathathwa) Majapahit Sapta parwa". What a title! Sapta Parwa are its seven sections. The word parwa is reminiscent of the Astadasha Parwa as the Mahābhārata is known to an Indonesian. Parwa evokes in the Indonesian mind the grandeur of epic dimension and diction. And it is appropriate to the book, for does it not detail the glories of Hindu Majapahit, the last great dynasty of Indonesia, which held sway over dominions bigger than her present-day boundaries and which the modern islamised Indonesian truly and rightly holds in reverence and adoration as the Golden Age of history, his own history. As we were coming out of the bookshop immersed in books, Mr. Pudja broke the silence and enthusiastically told us that the owner of the bookshop was a Muslim formerly. He had become enchanted by the modernity of Hindu philosophy and had embraced Hinduism and was now active in publishing Hindu literature. He was particularly interested in bringing out the Mahābhārata in Bahasa Indonesia—for it is a book over which death has no dominion and it lives foreover regaling the child in the wayang shadow play and sinking into his mind as the years roll by. Mr. Pudja continued that the people of Java had a deep-seated belief in the Ramalang Joyoboyo or Prophecy of Jayaḇhaya which forecast the rule of the Dutch, the Japanese occupation and the internecine civil strife of October 1966. This Prophecy of Joyoboyo has predicted that by 1976 Joyoboyo would come back and the whole of Java would return to its former glories of Hindu Majapahit. And Mr. Pudja went on to say that the process had been set in motion. There were nine million descendants of those undaunted Javanese who had retreated into the remote fastness of the forests when they could no longer resist the onslaught of Islam in the 15th-16th centuries and had preserved their traditions and styled themselves as 'Kajaweng or *The* Javanese', for the purity of Java lived in them. These ninety lakhs of Kajaweng had *returned* to the glories of their ancestral fold of Hinduism. Their word "kembalih ke Agama Leluhur" means "to return to the Agama of their Ancestors". Today they are fired with enthusiasm to delve into their long lost Dharma. These Hindus crave for translations of Hindu scriptures like the Bhagavad Gita. They are in urgent need of a printing press.

Let us fly out of the brick and mortar of Jakarta, away from the speeding fleets of cars, away from the din and turmoil of the metropolitan city, into the smiling fields of Prambanan, into the harmony of man's spirit with the spirit of nature, rising out of her into the immensity of the sky-kissing temple of Shiva. All our way from Jagyakarta it had rained. As we approached the temple complex of Prambanan lavish sunshines of the Indonesian sky greeted us as the central shikhara of the main temple of Shiva held us in its enthralling height of over 140 feet, as if sprung from immortal life, a life that is immense (*prano virāt*). The entire complex of Prambanan comprises 16 temples in the inner courtyard and 234 minor temples a marvellous architectonic composition, reminding you of an unknown master sitting in an ancient morning to weave the trembling melodies of meditation into the permanence of stone. Built at the beginning of the tenth century by king Balitung, it lost its splendor as the royal residence moved to East Java. After centuries of neglect, the temples collapsed in an earthquake about 1540 A.D. Ever since this marvel has lived in the lyric of legend, recounted by endless generations of simple peasant folk.

The legend goes that Bandung Bondowoso, the son of the sorcerer Damar Moyo (Mayachandra), was engaged by the king of Pengging to kill Ratu Boko, the giant king, who wished to marry his adopted son to the beautiful daughter of the king. Aided by the magic of his father, Bondowoso attacked the giant army and finally killed Ratu Boko, by heaving him bodily into a lake, where he was drowned. As a reward the king of Pengging made Bondowoso his regent in the territories of Ratu Boko. Now Ratu Boko had a pretty daughter named Loro Jonggrang and Bondowoso aspired to her hand. She knew him for the slayer of her father, and fearing to refuse him outright, tried to put him off by imposing an impossible task as the price of her hand. Bondowoso must dig within one day six deep wells in six great buildings, the like of which no mortal eye had even seen, decorated with a thousand images of the kings and legendary rulers of Prambanan. Bondowoso, the son of the sorcerer, had no difficulty in summoning sufficient gnomes to do the work and towards daybreak the task was almost finished. By a little magic of her own, Loro Jonggrang succeeded in preventing the placing of the thousandth statue, only nine hundred and ninetynine being present, when the cock crowed and the time was up. Bondowoso was furious at his frustration,

and lacking one statue of a ruler of Prambanan, he thundered out that the daughter of a ruler would do as well, pronouncing to Loro Jonggrang a curse, and changed her into stone. So is the legend about the establishment of the temple complex of Prambanan, which is also called the "Chandi Loro Jonggrang". It has even been the pride of the Indonesians who to this very day proclaim that even in this modern time, no nation can match the skill, such as we see at Prambanan. Since 1918 the Archaeological Service of Indonesia has been busy restoring the colossal central temple of Shiva by the system of anastylosis, where each and every stone that is lying fallen near the temple or has been carried away by the village folk has to be collected, photographed and jigsawed into its appropriate placement by a painstaking and thorough study of the joinings, chisel-marks, the depicted legend sand stylistic patterns. By December 1953 the reconstruction of the main Shiva-temple was completed—a marvel of archaeological engineering.

In the Prambhanan complex Hindu-Javanese art reached the culmination of its florescence. In largeness of conception and daring in composition it surpassed all former creations. The 224 peripheral temples reach an imposing height of 45 feet and represent the 224 universes of the cosmological system of the Shaiva Siddhānta according to Bhuvana-kosha. I was able to obtain a palm leaf manuscript of this Bhuvanakosha from a learned brahmin at Denpasar (Bali). While these peripheral temples may correspond to the Chakravada mountains, the eight temples in the inner court may be the eight pinnacles of the Mānasa mountains. Though a precise interpretation awaits research, it is certain that the temples and sub-temples reflect the cosmography of intuition, the symbolization of the infinite possibilities of experience lying in the depths of our subconscious whereby we may cross over the world of time and form. Winding through the sub-temples architecturing the manifoldness of the inner world, the visitor moves on into the unity of primordial consciousness symbolised in Shiva in the central temple. It is like a journey along the spiritual path away from the world of space and time to the timeless omnipresence of cosmic consciousness. There we stood in front of the statue of Shiva, towering over us and over the moulds of time and space. In the soft transparency of the twilight of this sanctum sanctorum, we could feel the music of Sanskrit stotras sung centuries ago. As I myself recited a Sanskrit sloka, it resounded back sinking into the deeps of a mysterious wellspring of

spiritual strata. The accoustics of the soaring spire, enriched by the melodies of a millennium, has a lyrical way of growing on you. There I stood in the eternal serenity of the statue of Lord Shiva, consubstantiated in Supreme Vision, me and my Shiva alone.

This Shiva of Prambanan summons you, brothers, to the serene beatitude of ecstasy. Let us go and kindle a lamp into the sombre shades of this sanctum.

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures held a Seminar on "Problems facing Bharata Natyam to-day" on 6th August 1966. The following is a report on the proceedings of the seminar:

Present:

Director:

Prof. K. A. Nilakanta Sastri, M.A.

Leader:

Sri T. Viswanathan, B.A., (Hons.) Reader, Department of Indian Music, University of Madras.

Participants:

Miss Anne Marie Groves, B.A., 6, Chadurbasados Road, Kusoldoss Gardens, Madras-10.

Sri P. N. Appuswami, B.A., B.L., Advocate, 24, II Main Road, Gandhinagar, Madras-20.

Prof. M. M. Bhat, Professor of Kannada, University of Madras, Madras-5.

Mr. K. Chandrasekharan, M.A., B.L., 5, Dr. Rangachari Road, Madras-4.

Sri V. P. Dhananjayan, Dance Teacher and Performing Artist, C/o Kalaksetra, Tiruvanmiyur, Madras-41.

Miss Edwina Welland, Student Scholar in Dance Dramas, C/o The Music Academy, Madras.

Jon B. Higgins, M.A., Fulbright Research Scholar, Music Department, University of Madras, Madras-5.

Srmt. N. S. Jayalakshmi, Lecturer in Dance, Kalaksetra, 4, Bhaktavatsalamnagar, Adyar, Madras-20.

Srmt. P. S. Kalyani, B.A., 96, Venkatachala Mudali St., Mylapore, Madras-4.

Srmt. J. Kanaka, B.A., 5-F, Ambikapuram, Chintadripet, Madras-2.

Miss Light Isaac, B.A., M.Litt., Ph.D., Lecturer in Music, University of Madras, Madras-5.

Miss N. Malathy, M.A., No. 1, Karpagambalnagar, Madras-4.

Mrs. Nirmala Ramachandran, B.A., Professional Dancer, 45, Spur Tank Road, Chetpet, Madras-31.

Sri N. C. Parthasarathy, Lecturer in Indian Music (Veena) University of Madras, Madras-5.

Miss S. A. Prema, M.A., C/o S. A. Raghavachary, No. 89, III Cross Street, Ramakrishnanagar, Madras-28.

Dewan Bahadur K. S. Ramaswami Sastri, B.A., B.L., District Judge (Retd.) 46, Lloyds Road, Madras-14.

Sri V. Ramasubramaniam (Aundy), 95, Venkatarangam Pillai St., Triplicane, Madras-5.

Miss Rani Nydoo, Matriculate of South Africa and Diploma in Bharata Natyam, B-139, Shastrinagar East, Adyar, Madras-20.

Sri Natyakalakesari Vazhuvoor B. Ramaiyya Pillai, 10, Brindavan Street, Mylapore, Madras-4.

Ranjan alias Ramani, M.Litt., Care Ranjans Hotel, 135, Mowbrays Road, Madras-14.

Sangita Bhushanam S. Ramanathan, Lecturer in Musicology, Central College of Karnatic Music, Brodie Castle, Madras-28.

Acharya M. V. Ramana Murthy, Senior Technical Assistant, Central Leather Research Institute, Adyar, Madras-20.

Dr. Raymond Ries, Professor of Sociology and Anthropology, Colgate University, Hamilton, New York, U.S.A.

Dr. N. Sanjivi, M.A., Ph.D., Reader in Tamil, University of Madras, Madras-5.

Sri T. Sankaran, 90, V. M. Street, Madras-4.

Srmt. S. Sarada, Head of the Department of Dance, Kalaksetra, 1, New Quadrangle, T. S. Adyar, Madras-20.

Dr. Shankar Kadilaya, M.A., B.T., Ph.D., Lecturer in Kannada, University of Madras, Madras-5.

Dr. V. Shanmugasundaram, M.A., Ph.D., Professor of Economics, University of Madras, Madras-5.

Sri K. V. Soundararajan, M.A., Superintendent, Archaeological Survey of India, Temple Survey Project (Southern Region), Fort St. George, Madras-9.

Mr. K. C. Srivatsa, B.Com., C/o Murray & Co., 5, Thambuchetty Street, Madras-1.

Dr. (Mrs.) Thamarajakshi, M.A., Ph.D., Lecturer in Economics, University of Madras, Madras-5.

Sri K. C. Thiagarajan, Music Producer (Karnatic) All-India Radio, Madras-4.

Srmt. S. Vasanta, B.Sc., Teacher, Kalaksetra, Madras-20.

Srmt. M. B. Vedavalli, M.A., Lecturer in Indian Music, Stella Marys College, 2-A, Ramaswami Street, Ramakrishnapuram, West Mambalam, Madras-33.

Welcoming the invitees to the Seminar the Director observed: The Institute is grateful to Mr. T. Viswanathan, Reader in Indian Music, University of Madras for having agreed to lead this seminar on Problems facing Bharata Natyam to-day. Mr. Viswanathan hails from a distinguished family of renowned Carnatic musicians. He is the grandson of the famous Veena Dhanam and brother of Balasarasvati known internationally, the doyen exponent of Bharatanāṭyam. I am sure that with the weight of this tradition behind him and his own qualifications he will make this seminar interesting and informative. I would now request him to lead the seminar.

Mr. Viswanathan: Professor Nilakanta Sastri, Ladies, and Gentlemen: I thank you for this opportunity to present before this distinguished audience a few problems facing Bharata Natyam to-day. Some of us may wonder why we should talk about problems when, on the contrary, Bharata Nāṭyam is all the rage! This renaissance is acclaimed by the Press and by connoisseurs. Awards and titles in recognition of the merits of dancers and their teachers are frequently bestowed. In fact, there is an overabundance of dancers and dance teachers. No Indian film would be considered complete without some sequence of dance in one context or another. It is this very proliferation of the dance that is responsible for some of its problems. Among them, uppermost in the minds of thinking men, are: (1) whether South Indian dance is proceeding in the right direction and (2) whether tradition gets its right share of recognition. These interest me, and persuaded me to accept Professor Nilakanta Sastri's invitation to speak before this distinguished audience.

All dance is always attached to society, no matter how firm or tenuous the link, in the past or in the present. But not all of the art of dance lies within the common social sphere. "For an essential component of the creative process appears to be unsocial, if not outright averse, to society."[1] To the extent, however, that we as a group can contribute useful analysis and suggestions relating to Bharata Nāṭyam, it must be in the realm of the general social phenomenon of the dance, and not in the realm of the particular artistic purview of the individual performer. Therefore, we must reluctantly have this controversial and fascinating subject for another day.

In India the past has a strang hold on us and deviation from tradition is looked upon with aversion: this is a common western assessment of the Indian mind. But how far this is true remains to be seen. Even Western scholars are realizing that our culture, like the whole face of Asia, is changing due to social, economic, and political pressures. Even a casual perusal of our ancient treatises on music, dance, and allied arts, is bound to convince the sceptic that change is a fact. Each time a new treatise was written, it was to clear discrepancies between past and current practice, and to formulate new theories free from confusion and controversy.

A dynamic culture like ours, flexible and able to absorb change, has stood the test of time and has survived though brilliant and ancient cultures, like that of Egypt, caught in the backwaters of stagnation, had to succumb when challenged by the currents of progress.

With your permission, I would like to illustrate my point with the aid of an old recording made forty-six years ago in 1920. (Play recording) Does this style appeal to your modern ears? I am sure that most of you would agree that the old style, as recorded, is not current. My point is that taste differs not only from individual to individual, but also from generation to generation. I must make it clear that no disparagement of the artist who rendered this song is meant by any of us. If we could get hold of gramaphone records recorded by the same artist during different stages of his life and even rendering the same song, we would be

1. Leo Schrade: *Music's place in Western Life.* The quotation is slightly altered to suit the context of this paper.

bound to notice changing degrees of maturity, or conformity to changing taste and public requirement.

Just as standards and taste in music are always changing, the same is the case with dance. Ours is a gathering this evening of veterans whose experience as connoisseurs, dancers, and teachers should be a great asset to us. You will bear with me when I say that changes have taken place, and that Bharata Nāṭyam has, for better or for worse, been keeping pace with the march of time.

Having convinced ourselves that Bharata Natyam is adapting itself to changing times, we have to assess the extent to which tradition has been violated. One issue, for example, is the composition of a Bharata Nāṭyam recital. The Tanjore Quartet formulated and systematized the recital program about 160 years ago. Very likely at that time it was considered revolutionary and perhaps a shocking break from tradition. The system worked out by the Ponniah brothers is, of course, alive today, with minor modifications here and there. The brothers were acclaimed as Bharata Nāṭyam Sreṣtars even by their guru Sri Muthuswamy Dikshitar.

It is a revelation, both to students of academic interests and to dancers, that the Ponniah program arrangement was a forerunner of modern eurhythmics, or the introduction of physical excercise, from simple to complex, through music. The program arrangement is also important to the audience of today, whose receptivity and appreciation is catered to in appropriate stages.

First we have the *alārippu* which provides opportunity for the gradual blossoming of the dancer's body, without *abhinaya* and with no melody. This is necessarily a slow but sure rhythmic beginning. The movements of the eyes, neck, arms, torso, legs, etc., are elementary even with the concluding stamping of the feet. This provides an adequate warmup for the dancer.

The second item, is the *jatīswaram;* the name itself is self-explanatory; therein *swaram* or melody is for the first time matched with rhythm. Here the dancer is called upon to weave more complicated and swifter rhythmical patterns.

The third item, the *sabdam,* introduces glimpses of *sāhityam* (text) to the rhythm and melody. This necessarily involves interpretation of *sāhityam* by *abhinaya.* *Hastas* and facial

expression form the key technical elements at this stage. By now the dancer has got into her stride after performing the footwork (*nritta*) and *abhinaya* (*nritya*).

She is now ready for the fourth item, the *varṇam* or the *swarajati,* which is the *piece de desistance,* and calls for the total exertion of her entire physical frame for *nritta,* and every ounce of mental agility for *abhinayam.* This is a piece which completely exhausts the dancer; for varying the degrees of speed of *tīrmānam* at each stage, and changing movements from *chatusram* to *tisram* to *kandam* etc., necessitates a tremendous output of physical energy. The dancer must also be alert for the interpretation of the text, amidst all of this exhausting movement. These two aspects of *nritta* and *nritya* are not watertight entities to be performed separately but have to be performed simultaneously from *Mukthayi-swara-sahitya* to the end of the *varṇam.* The ordeal of a good dancer defies adequate expression in words. This gives thrill and variety to the audience, and concludes the first part of the program.

After an interval, the second part of the program commences, and here the spiritual aspects of dancing are emphasized. Compositions like *padam, jāvali, slokam, padyam, ashtapadi, tevāram* are interpreted in an atmosphere of repose and rest for both dancer and audience. The finale must be lively, and no other pick-up than the *tillāna* could do this trick. Speed provides the intrinsic excitement of this form, along with the five *jatis* of rhythmic movement (*chatusram, tisram, misram, khandam, sankīrnam*).

This overall framework for a program, though a violent deviation from tradition when first introduced by the Ponniah brothers, is still very much alive today. This is because they know their tradition so well that they were able to change it while establishing a *new* tradition which survived in its place. This is a valuable reminder for all of us that if we are to change tradition, we should first be thoroughly versed with it. If we study the history of Western Culture, this point is clear. The painter Picasso, poet Dyian Thomas, novelist James Joyce, and composer Arnold Schoenberg are all twentieth century artists who were thoroughly trained within their respective traditions, yet earned their reputations by breaking them. This reminds me of what one of my Professors once advised: he said: "If you want to break a lock,

you should know how it works. Then only you can use it again after breaking it."

Having studied the general framework of the *Bharata Nātyam* program, it may be worthwhile to take notice of some present day changes which have been introduced by experts in the profession. It has been suggested that changes and adjustments are our safeguards against cultural stagnation. Let us take note of the changes and assess their utility to dancers, teachers and audiences, and how this relates to their aesthetic value. I may perhaps be allowed to indicate the changes that I have noticed so that it would lead the way for other veterans to relate their experiences. In some programs items like the *jatīswaram* or the *sabdam* are dropped completely. In some programs, items are danced alternately by different dancers, evidently to minimise the strain. I have with me a program where one of the *Pañcaratna Kritis* of Tyagaraja takes the place of *Padavarṇa.* Obviously this is an emphasis on the *bhakti rasam.* A few recitals open with a brisk *tillāna* to give liveliness from the very beginning.

Apart from changes in the composition many new ideas are necessarily being incorporated due to the impact of technological innovations and larger audiences. The world is becoming smaller every day and India has secured a prominent place on the world map of cultural eminence. Foreigners are becoming adept in our dance and music and Indians are being called abroad as cultural ambassadors. Stage decoration, microphones, lighting devices, the dancer's costumes and make-up, instruments in the orchestra, the musicians and their dress and sitting position on the dais, the duration of the program, the venue of the dance recitals are not the same as they were twenty-five years ago. Patronage of the art was formerly in the courtly tradition and is now replaced by State aid as in the case of scholarships. This itself raises a problem which needs special attention: Is the dancer to dance to the tunes of her orchestra or to the tunes of her patrons? Not infrequently artists are called upon in patriotic endeavours like Plan Publicity, Defence of the Country, Savings Drive, and they have never been found wanting in patriotism and love of the mother country. It is for us to maintain the highest aesthetic standards for all such endeavours.

The dance is a multipurpose endeavour fostered by our forefathers with a spiritual fervor found particularly in temple

precincts. It has not only entertainment value, but also educational value of equal importance. The dancer and the dance teacher have a great responsibility in this regard and the press must play a very responsible role. In the West the professional critic is as much dedicated to the art and as well informed about its intricacies and beauties as the performer and teacher. The various journals, and the authorities contributing to these journals, are real guardians of the arts.

The craze of dance has today led to the establishment of schools and colleges, and the number of dancers today is phenomenal, as is also the number of people attending dance recitals. The dancer is doubtlessly quoted at a premium on the matrimonial market. So dance teachers are now faced with severe competition, and constantly change their methods of teaching to keep pace with modern tastes; otherwise they face the danger of extinction. So short cuts to an eminent dance career are not unusual.

In an industrial age almost every one is pinched for time and the duration of performances, like the course of training, is often brief. One reason for the short duration of a program is that present day life is so busy that the audience does not find time to sit long. In olden days very few people sat in a small place, probably before the local Zamindar or Raja, and witnessed and enjoyed a dance recital for hours. But today, the rasika must be at his office desk at 8 A.M. and cannot indulge in late hour entertainment; or he may not be able to catch the last bus after the performance is over; or his servants will have left the house by the time he returns, and he will be forced to go to bed without his dinner.

On the other hand concerts do not generally start before 6-30 in the evening, because the lighting arrangements will not produce satisfactory results before sun-set.

The only party which is left to adjust is the dancer: Now she begins the concert and tries to perform the whole program, normally of four to five hours duration, in half the time. The total effect resembles *Typhoon Tyson* bowling in a first class cricket test match.

There is an effort nowadays to study dance literature; and the printed programme, along with a few announcements during

the course of the recital, help the audience to appreciate a performance in more detail than formerly. But dance is a complicated art, and the intricacies of melody, rhythm, sāhityam, nritta, nritya, make it desirable that the education of an audience be coextensive with that of the dancer herself. This is particularly a problem today when recitals of Bharata Nātyam are presented not only to regional audiences but also to national and international gatherings.

It is common opinion among certain circles in India today that Western audiences are unfamiliar with Indian dance, and therefore unable to distinguish between a genuine and tasteful traditional program and a cheap hotch-potch of dance items. Therefore, they say, why not present the latter, as it will probably draw larger crowds and bring in more money. But from my personal experience, I can say without hesitation that a genuine traditional program is much more appreciated than the other, because Western audience on the whole make a sincere attempt to know the true aesthetic and cultural value of our classical dance. Therefore, why sell our magnificent tradition short?

We have discussed at length the necessity for change and progress. It is very difficult, perhaps impossible, to convey the reality of change and progress verbally. But I would like to appeal to dancers and dance masters to perform and teach as wide a variety of dance compositions as possible, especially now that books of dance music are being published.

Another suggestion I have is the immediate use of modern facilities like the tape recorder and film to preserve dance music and dance movement for posterity. This would not, in fact it *could* not, prevent the inexorable change of tastes and styles. Such change, apart from being good or bad, is inevitable. What it would do is to provide future generations of dancers and scholars with accurate evidence as to how dance and music were performed in our time.

Although much reference is made to ancient scholarly works and existing temple sculpture, we are still today able only to guess how Bharata Nātyam was actually performed in centuries past. How much would we *now* give for films and recordings had they been made during Bharata's time?

On the other hand, new problems would inevitably arise with the introduction of mechanical means of reproduction. Dance masters might teach simply by giving a film show; or dancers, as has frequently been the case in the last ten years, might choose to dance only with the aid of recorded music, thus stifling the interdependent improvisation as singer and dancer, and cutting off the mutual inspiration of one another to fresh creative flights.

Clearly, the problems raised in this brief paper are only a few, but they reflect some of my personal thoughts on the subject, and may also suggest questions and points for discussion which especially concern other members of this Seminar. These may hopefully be brought out in the general discussion which follows.

Before closing, I would wish to be permitted one general observation. The fact that such a number of qualified authorities have come together to discuss the current problems facing Bharata Nātyam, might be naturally construed as proof that our classical dance is indeed on the skids, on a deplorable path of declining standards in performance and taste. I suggest, however, that an abundance of problems, and a vital interest in such problems, are a sign of motion, activity—in effect, sign of health. And I would, in conclusion, propose that today's Seminar make best use of its collective experience and interest, and engage in a vigorous and profitable discussion.

V. Ramiah Pillai: South India has been the Treasure-House of Indian Culture from time immemorial. Even to-day, S. India is a patron of Indian Fine Arts, mainly Bharata Nātyam. There is no temple in the whole of Tamilnad in which sculptures of Bharata Nātyam are not carved. Hereditary families of dance-masters of Tanjore District have done great service to keep alive the art of Bharata Nātyam with all its full beauty and grandeur. In Vazhuvūr of Tanjore District a very ancient family of Nātyāchāryas continues even to this day. They have been passing knowledge of Bharatanātyam from father to son. Vazhuvūr is mentioned in the Purāṇās and associated with the performance of the Navarasa Thāndava dance there. Its Nātyāchāryas were honoured by Chola kings. Foreign domination and the mania for Western fashions led to discouragement of the art; but the art did not die owing to its preservation by the services of a few devoted families who kept and practised the art. With the advent of independent India, Bharatanātyam, which was on the verge of disaster, has

regained its status, and has acquired international recognition. Even foreign students are learning the art and doing research on Bharatanātyam. Research only presents old traditions in new forms. Such research or reorientation should take care to maintain the spirit and standard of the artist. Songs without meaning and which incite the base qualities of man, even if they were ancient, may be weeded out. Songs with high ideals and beauty, fit for dancing, should be selected and rendered in a manner instilling love, beauty, and Godliness. I am following the above objectives as far as possible according to Śāstras and methods set by my forefathers.

According to the lessons learnt from my masters, the Alārippu, Jatīswaram, varṇam etc., are all developments which have occurred in the course of the past century and a half. The Melattur school used the Mahāsabdam. The Varṇam is an innovation made by Nātyāchāryas. They embellished it with Sāhitya and swaras and gave a suitable rāga to adapt to the dance. The genesis of Nātyam dates back to 2000 years as found in Silappadikāram and Bharata nātyasāstra, which speak of dancers performing in palaces. The present Alarippu was then known as Pushpānjali a dedication to Lord with flowers. There were three types of Pushpānjali, performed in front of God, before the Public and in Royal houses. In later days the Tanjore quartet and other dance masters improvised it and changed it into the present Alārippu. Though people at first objected, later they became accustomed to it. Another interpretation given for the same Alārippu may arise out of the use of the Araḷi flowers as an offering to God Śiva and that in course of time the name got jumbled into Alarippu. There are different patterns in the Jatis each with a different tāla pattern. Jatis were also used to be sung in the top pitch (Melshadjamam). How the present change with more music content has crept in, is anybody's guess. But there must be some basis on which the change must have been deliberately made by the masters, as for instance the song '*Nadanamādinar*'. In Abhinayam which used to be called Sabdalāsyam, the manner of expression suited the words that flowed in the music. There were various methods by which worship to Lord Śiva, Indra, Vishnu were demonstrated. Similarly there were different modes of expression for the rasas like Sringāra, Hāsya etc. The varṇam was suitably incorporated into the present dance programme by the Tanjore quartet, Chinnayya, Ponnayya, Sivanandam and Vadivelu, who

were great masters of this art. What are required from the pupils of this art are high discipline and an understanding of the content and above all the divine grace. In my opinion we cannot change the traditional pattern. We must stick to it. But we can, if necessary, contribute something more to enable the modern audience appreciate the nuances better.

Though the karaṇam was of a recent origin, I feel it must have been in existence. Those who adapted it must have copied it from the sculptures and idols. These pieces of sculptural art have been in existence for several centuries and the dance masters must have drawn inspiration from the poses seen in them. Thus, there is again a happy combination of knowledge from sastras and sculpture. A further research into such poses may be made in the Universities to find out the origin of the karaṇams. Teaching dance to a student is indeed a difficult task. It is difficult to get a suitable pupil. If the past dance masters had taught their pupils some new karaṇams and Adavus, they must have been thoroughly convinced that they were highly suited to a dance performance. Where there was criticism for this new improvisation, these masters explained to the public and demonstrated how they did not deviate from tradition but only made certain embellishments. Westerners have now begun to appreciate the Indian dance poses very much. The present dance tutors must stick to the traditional style and serve the cause of the art with sincereity and honesty because the knowledge they had obtained from the pastmasters, must be based on truth.

K. S. Ramaswami Sastri: Bharata Nātyam (Indian art of Dance) has many problems facing it to-day. It is not a mere pastime or entertainment meant for spending time (*Pozhudu pōkku* in Tamil and Kālakshepam in Sanskrit) but is a beautiful and elevated fine art.

The Nātyasāśtra of Bharata Muni is the standard work on the Indian fine art of Dance. At the beginning of that work there is a story that the gods who had various cosmic functions went to the Creator and said: "Our jobs are heavy and interesting. We wish to resign the same unless you give us something which is enjoyable and beautiful to behold." Thereupon the Creator taught them the art of dance and they were quite pleased and satisfied with it. Bharata's Nātya sāstra says that the art of dance not only gives us relief from the burdensome toils of life (Viśrama-

jananam) and gives us a pleasant diversion (Vinodajnānam) but gives us also valuable lessons about the art of noble life (*lōkōpadesa jnānam*). It gives detailed and valuable directions about the construction of the Prekshagṛha (the dance hall) the offering of the worship to the deities presiding over the art of dance (Rangadevāta poojanam) Tāndava and Nātya (masculine and feminine aspects of dance) the nature of *rasa* (aesthetic delight) and *bhāva* (aesthetic emotion) *abhinaya* (expression of emotion by the body and the right hand and the fingers and the tongue) about Chari and Mandala and Gathi, āhārya (dress and ornaments), about songs and tune and rhythmic time measure, about musical instruments, about dance foot work (nātya) etc.

In the famous drama *Mālavikāgnimitra* by one of the supreme poets of India — Kālidāsa — the poet says that the fine art of dance is the visual sacrifice which the gods specially enjoy, that God Śiva showed the beauty of *tāṇdava* (the masculine form dance) and Pārvatī Devi showed the beauty of Lāsya (the feminine form of dance) that the art of dance shows all the aspects of life and exhibits tastes on all the *rasas*, and that though human beings have diverse tastes the fine art of dance pleases all of them without any exception whatever. In the same play the poet emphasises the beauty of the dancer's pose of body after the dance has been performed. He says about the danseuse Mālavika "Resting her left hand on her left hip and letting down her right hand, and looking shyly at the blossoms near her feet and playing with them with her feet, her straight and tall post-dance pose is exceedingly charming and fascinating and attractive."

Two other verses in the same play are equally memorable. The poet says in verse 3 in Act II:

"The eyes are large; the face is fair like the full moon in autumn, the shoulders stoop gracefully; the breast shines with firm erect breasts; the sides are soft and fair as if swept well, the middle of the body could be held by a surrounding hand; the hips are large and lively; the toes curve gently and beautifully; her body has been fashioned by the Creator just as the dance-teacher would wish it to be." Verse 8 in Act II says: "The meaning of the song is brought out well by the words which seem to be hidden in the limbs; the foot movements follow accurately the rhythm of the time measure, the song is identified with the aesthetic emotions expressed by the song, the expression of the significance

of the song by the fingers is soft and sweet; and emotion induces intenser emotion while the tie of time and song is the same."

We must remember also always the idea that in the word Bharata, Bha, Ra & Ta refer to Bhāva (aesthetical idea) and rāga (tune) and tāla (rhythmic time measure). Nātya is mere dance footwork while Nritya is interpretative dance.

The Bharata Nātyam artists of to-day merely express by foot work and finger movements their inner experience of the emotions expressed in the songs as taught by their teacher. If they remember the great ideas and ideals of Bharata and Kālidasa at the time of their own dance performances such memory will increase and intensify the exquisiteness of their dance performance.

Miss Edwina Walland: One of the most important reasons for the degeneration of Bharata Nātyam in my opinion, is that there is no definite standard set, and practically anybody, with relatively little background training can get on the stage and give a performance. In many cases the standard of performance of the younger generation is contrastingly low to that of the older generation where their years of hard study and disciplined training reveals itself in their high standard of performance.

Speaking as a westerner who is interested in this classical art, I have noticed that there is a glaring and deplorable lack of unity between the teachers who seem to be more concerned with their petty jealousies and rivalries between the different schools and styles of dance rather than the preservation of the classical art of Bharata Natyam itself. I think the time has come to put aside these personal prejudices and that a common centre or Academy of Classical Bharata Nātyam should be set up here in Madras, the mainspring of the art in India today.

I believe at one timē these prejudices existed amongst musicians and yet it was possible to establish the Central School of Carnatic Music in Adyar. This should set the example for dance teachers. In London, where I come from, we have Sadlers Wells, which is the recognised top national institution for ballet in England. I would like to see such an institution established in Madras for Bharata Nātyam is certainly a rich enough art to deserve it.

The Academy, should it ever bē founded, should consist of a board of the old and reliable teachers. They in turn should train not only students of dance, for a period of approximately

three years (depending on the ability of the student) but also they should train teachers who should pass an examination before they are allowed to teach. This Academy could also send out advisers to the film producers and to producers of modern dance dramas to ensure that choreography, using Bharata Nātyam adavus is correctly interpreted. The school should have a maximum of approximately Rs. 25/- per month for tuition. In this way the art would be open to a wider cross-section of the community and thus give more scope for the really talented and enthusiastic learner who may not be so wealthy, to be successful. The different styles of dance could be represented with their respective teachers in this Academy, but the important thing is that a sense of unity and coordination would be established.

When I first came to Madras I was disturbed to hear one school condemning outright a performer from another school simply because the style was different and no judgment was passed on the performers individual ability. Foreign students find it difficult at first to get a suitable teacher. If they turn to people for advice they are told a different story by everyone they ask depending on which school their adviser happens to adhere to.

Is it not rather a pity that Madras has to admit that they cannot form a Central Academy when most other cities have their own national Academy simply because they cannot overcome the prejudices and jealousies that exist between the different teachers? Now is a period of transition, Bharata Nātyam is no longer confined to temple dancers, but has won a wide and international appeal. It would be a tragedy if it were to degenerate into a flashy film star dance simply because the older teachers had passed away and no responsible body had inherited the tradition and richness of the art which make it one of the most outstanding classical dance forms in the world today.

K. Chandrasekharan: We are passing through an aesthetic crisis, if I may be permitted to use a strong expression. Especially the classical dance of Bharata Nātya has not a little to contend against the growing popularity it has achieved. On one side there is certainly an awareness of the art and its uniqueness among informed groups whose profound regret will be even that the "sleeping beauty" has been disturbed in her long slumber. If once a movement as the anti-nautch one showed abysmal ignorance of the purity and purpose of the classical arts, there is an equally un-

discerning enthusiasm found in some to imagine that any slip of a girl with some attractive features or a figure can be made into a good dancer. In short, the physcial appeal of a performer instead of her skill in portrayal of varied sentiments and her agile movements has gained recognition as a desideratum for its accomplishment.

Values have changed with our present quick civilizing influence from outside contacts. If three or four decades ago we had only England to borrow from for our modernization in outlook we have a host of other countries like United States and U.S.S.R. today for new ideas to gain admission here. Modernization itself has come to mean with us Westernisation. On one side talk of a spiritual Renaissance as an urgent need is getting rampant to release the machine-obsessed world from its too mechanical devices of enjoyment and recreation. Again, from one formality or conformity to a code of conduct, change is effected to another but not for removal of the purpose of an abject reliance on some newer form or convention. Conflicts of ideals and values in the way our lives are shaped do interfere with a classical type of dance which once seemed the most refined expression of a cultured soul. For instance, some of the delicate intimations of love through the play of eyes and of bodily movements of a dancer conveyed 'speechless messages' to Rasikas of their inner depth and emotion When ideals are undergoing a sex change among both men and women, the need for such delicacy and sensitiveness of communication as of old may appear somewhat sophisticated or artificial. The fundamental philosophy of love as once imbued, our culture runs the risk of a serious breakdown with the heedless consequences of foreign films which have a tendency not to look upon nudity and minimum clothing with any apathy or aversion. Constant familiarity with sights of posters and wall-advertisements of enlarged human figures in all possible poses of lovemaking have already corroded our sense of shame in matters pertaining to sex behaviour in public. These and more have in a definite manner invaded art with the consequence that the subtle art of suggestion equated with Rasadhavani in the language of the aesthetician, Ānanda Vardhana, and his kind, no longer seems to possess any value, much less any need as an aid for experience in art (anubhava).

The most serious problem, according to me, which faces all art that have come down traditionally to us and particularly classi-

cal dance, is the need for education of our public in taste. Without one being steeped in Indian culture one cannot understand or appreciate Indian fine art, such as music, painting, sculpture or dance. If one has the patience for pursuit of real knowledge he can scan the lineaments of all the sister arts disclosing close similarity or even identity in some respects. As it is usually quoted from an ancient Tamil text a dialogue between a sage and a king who approached the former for initiation into music disclosed at the end how interlinked every one of the arts is with each other and how the fundamental philosophy of *liberation* underlies all of them.

To forget the core of all art-expression in this land having an intimate connection with spiritual striving of the soul is a problem which has first to be seriously faced. The craze for dancing which has engulfed many a youth here and outside also in the wake of its change and newness for foreigners must be first knocked out of minds by presenting the art in such an unhybridised form as no longer to attract those with little inclination to work hard in learning it.

Another wholesome reform which may have a restraining effect or influence on persons with false notions of its attraction will be to limit the occasions for change of costumes as well as varieties and types of dresses that are not conducive to the expression of its purity and *clacsism*.

The dance dramas which have become the rage of the stage have resorted to any amount of adventitious aids such as scenic effects and diversified representations of characters. Only to a very essential extent the scenes need be prepared or arranged and only to a limited indication the characters represented require approximate costumes for identification of their roles. Otherwise to erase the line of demarcation between a regular stage-play and a dance-predominated drama is itself sufficient to destroy the main purpose for rasikas to give reins to their own respective imaginations to fill in what has been suggetsed on the stage. A commentator like Rāghava Bhatta of Kālidāsa's Sākuntalam would easily convince the students of dance, how in early times more of the pantomime art was employed to express more vividly the playwright's motive in unravelling the emotions of love, hatred, jealousy and ecstasy.

If Ananda Coomaraswami were to be alive today and were to visit our country in the grip of Oriental dances, as they are

called, he would shut his eyes and say that Indian classical dance can be buried deep, if its course were to follow a crazy appeal to mere entertainment of people. It is a wonder to me how so far-away as in distant Boston towards his closing years he could say still that 'the Indian actor or dancer, whichever we call him or her, is in effect a priest, not an exhibitor himself, but a channel for the divine power. The audience shares in the performances as a congregation shares in a Service, each spectator participant, making his own spiritual acts'. Well, the problem or problems, to put it in a nut-shell, is the education that the audience needs. It is so very urgent before any other problem of the dance-art has to be faced.

Mrs. Nirmala Ramachandran: As a performing artiste of Bharatanātyam, I would like to offer the following suggestions:

Nowadays people do not have the time to sit through a long programme. So the dancer is naturally forced to present the programme in a short time, bringing about the grandeur and beauty of Bharatanātyam. So while the traditional programme of Bharatanātyam with items like Alārippu, Jatīswaram etc., is ideally suited to bring the Nritta and Nrittya aspects, I have found that to try to shorten these items does not satisfy the dancer or the audience. Especially in the Nrittya aspect, that is dance with expression, I find that introduction of Sabdam from the beginning itself, is part of the dance. In introducing Sabdam first to the foreigners, the dancer meets with trouble in trying to explain the Hindu stories. There is a need to explain the entire dance techniques, which will be universally appreciated and will be easily acceptable to persons who are not very familiar with Hindu stories. So I feel there is need to compose some music compositions which could be performed, as a sort of preliminary item, in introducing the expression part of Abinayam and Nrittyam. For instance, "nature" is immediately appreciated but stories of Krishna require an explanation. Same is the case with the cosmic dance of Siva. To convince a foreigner is difficult. I feel it will do good for all composers and masters in the field to think on the line as how we can compose such easy compositions, which will be easily appreciated by a foreigner without much initiation into the story or the art of dance. It will do good to present the art within a very short time.

I have also found some foreigners asking me if I cannot do a composition on the life of Lord Buddha or Lord Jesus Christ.

While we are in an age trying to popularise and tell the glory of our art and culture, it may be worthwhile to think whether we can compose compositions to tell the stories of the great people Jesus and Buddha. I do not know how far it is possible because our art is steeped in philosophy and Hindu traditions but it is worthwhile to think on these lines also.

I have found in the north, people asking me whether we cannot do a Hindi composition in the Bharatanātyam style, whether varṇam, Sabdam, padam etc. cannot be literally translated into Hindi. Probably it can be done provided we do not lose the original background and the form of the piece. It is also a problem whether translating a composition into Hindi and other local languages could be done without spoiling the effect of the original composition itself. While these are some of the things that I had in mind, we must also see that the art of abhinayam does not lose its real significance.

Nowadays one finds students of Bharatanātyam doing *padams* or *jāvalis*. The dance masters themselves do not teach the students as how to do them in different ways. For example in the Nāyaki-Nāyaka bhāva, they themselves do not know the real method to show the change between the anger of a villain and that of a woman towards a lover. Different ideas are there. One finds that a categorical expression of love or anger or laughter is not possible. There are so many shades of expression of love. The love of a man to a woman is very much different from that of a brother to sister. We cannot show these various emotions in one standardised way. One has to study the Nāyaki and Nāyaka bāva and understand the different types and forms.

Jon B. Higgins: Professor Nilakanta Sastri, and ladies and gentlemen: I am a Fulbright scholar studying Carnatic vocal music with your Chairman, Sri T. Viswanathan. I profess no authority on the subject of Bharata Nātyam, but feel compelled to speak up in response to the remarks and suggestions just made by Mrs. Nirmala Ramachandran. First of all, I am delighted to see a respected and capable dancer in this gathering of predominantly scholars and teachers. When a group of people join together to discuss the current well-being of an art form, *any* art form, it is essential that one or more executors of the art (in this case dancers) be present to remind us that all the discussion in the world cannot revive or even sustain an art, without the consent

and active will of the artists themselves. Therefore I speak to Mrs. Ramachandran's remarks respectfully, if critically.

That Western audiences are unfamiliar with the subtler aspects of *nritta* (pure dance), and especially *nirtya* (mime, or *abhinaya*), is of course undeniable. No matter how well educated and sophisticated a Western audience may be, it does not share the same basic experience with Hindu myth and style that a Bharata Nātyam dancer takes for granted in an Indian audience. However, the success of an accomplished dancer's *abhinaya* depends largely upon the sheer number of expressive gestures (*mudras*) she commands, and the subtlety with which she is able to combine these *mudras* in interpretive representation of a reality largely emotional and intangible. There are of course the common depictions of Krishna's mischievous deeds, the dancing form of Lord Naṭarāja, and so on; but a great dancer only *begins* with these, and drawing upon her own emotional maturity as a woman she portrays aspects of human existence which perhaps would be otherwise incommunicable. Contrary to general Indian opinion, a great artistic effort of this sort "comes through" to a serious and intelligent Westerner. He is able to sense in the performance an intimacy and dramatic power that has, by and large, eluded his own dance forms, with their interest in the simultaneous activity of several dancers. It is not necessary to simplify the rich vocabulary of *abhinaya* in order to make a lasting impression on a Western audience. A brief demonstration of *abhinaya before* the performance, on the previous day or afternoon, is certainly desirable, and Balasaraswati has tried this in the States with great success.

Mrs. Ramachandran also suggests that new themes should be portrayed in Bharata Nātyam, themes of Buddhist and Christian origin. How is this possible when no corresponding musical or poetic literature exists? It must be remembered that without its core of music and poetry, Bharata Nātyam would be a very different, far poorer, and more restricted dance form. An examination of existing Tamil or Telugu Christian songs, "melodies" taken from classical compositions (mostly of Tyagaraja) and stripped of their characteristic *gamakas* (ornamentation) in order to facilitate group singing, suggests that the classical music of South India grew out of the wellsprings of Hinduism, and that an attempt to separate it from these roots is likely to be fatal, or at the least, unfortunate. The same, I would claim, holds true for dance.

Mr. T. Sankaran: Publicity is a problem child of Bharatanātyam today. By common consent it is a very ancient art but considering its modern problems I am inclined to treat it as a comparatively modern art. I owe you an explanation. Half a century back the art was anathema to all except a traditional professional class. The professional class today is entirely different and perhaps the Nattuvanārs represent the extant relic of the old order. The art was known by appellations like Sadr Katcheri, Attakatcheri or more intimately as Chinna Mēḷam as distinguished from the Peria Mēḷam as the Nāgaswaram Band was labelled. I am not aware of any publicity to the performance of Chinna Mēḷam. Publicity, if any was for banning it rather than for propagating it. Latterly it has come to be identified as Bharatanāṭyam. This term has acquired currency and publicity. The Nattuvanārs are the sole surviving link tradition and the content of the programme is also the same as it existed about 150 years back. The art has had to face the challenge of democracy and the impact of foreign influences. But I am afraid most of us in the audience are as ignorant about the significance of each individual item even when the art became a fashion. Of course terms like Alārippu, Sabdam, Thillāna have become current coin and beyond that very little is known. The Printed programme is hardly helpful because it goes no further than list mere announcements of the items in their order. It is more concerned with the publicity to the Dancer and the Teacher than to the education of the audience. When there is a change in the order of items nobody in the audience knows the why of it. For example in one programme the Pancharatna Kīrtans of Tyagaraja or one of the Panchalinga Sthala Kīrtanas of Dikshitar edges out the conventional varnam or swarajati. Sometimes a jatīswaram is skipped or two different dancers take turns to complete the programme—evidently with less strain. The audience is at a loss to know why. Extant dance literature is scanty and mostly beyond the comprehension of the average student and fan. There is also a wide gap between existing practice and academic standards. The audience has to turn to the Press for criticism by dance critics. Press reviews are not regular and are to be seen seasonally at the time of the music festivals. Even then it is doubtful if it is a review by a Professional expert. I am not sure if there are dailies or periodicals devoted exclusively to the art. The art is a complicated and difficult one and education for appreciation and criti-

cism should keep pace with education of the dancer or the Nattuvanār. I am not aware of the existence of such courses of study today. Let us notice a few unusual features of programme composition as revealed in the printed programmes. Where they have been noticed the audience has come in for a greater share of confusion. The printed programme has come to be such a casual and routine affair that the dance repertoire includes Rāgam, Tānam and Pallavi (Bala Saraswati's programme at the Academy on 31-12-65). Another programme (Kamala at the Academy on 28-12-63) put down the padam kanakamayamam before sa mar usha (Varṇam). Padam conventionally follows varṇam. The audience has to look up to the review to state if these are clerical errors or deliberate changes. Tanjore K. P. Krishnamurti Pillai a scion of the Tanjore Quartette has introduced in a dance repertoire on 31-12-63 (Academy) a Vināyaka Kavuttuvam Geetam (Re Re Ramachandra) a tāna varṇam in place of a pada varṇaṁ and Dikshitar's Kriti about one of the Panchalingas, namely the Kriti, Ānanda Natana Prakāsam as the item preceding the varṇam and a Chatur Rāga slokamālika. These seem to be unusual items and the dancer teacher introducing them is a representative of a very respectable tradition. The audience is at a loss to know whether this is a concession to the craze for novelty or whether the dance teacher has ferreted out dormant features of classical sampradaya. I have been able to lay my hands on a review of this programme and unfortunately very little notice has been taken of the unusual features; but the kriti of Dikshitar has been mistaken by the reviewer for a Padam. My purpose is not to blame the reviewer but I only wish that the scholarly dance teacher had taken some pains to open the eyes of the audience in a microphone announcement which is common to dance recitals. Even at the risk of trying your patience I would like to read to you a random sampling of a few press reviews but I must at the outset make it clear that my collection is not exhaustive. It is likely that a few periodicals have escaped my notice and the names of a few dance teachers and dancers do not find a place in my collection. I feel helpless in the matter and all that I can assure is that no discrimination is meant. In this connection I would also like to state that there is no journal or periodical exclusively devoted to the fine arts. One or two like the one I have here "Kalānidhi" have made an earnest attempt but if my information is correct. they were still born. Let me hope I am wrong and that journal is continuing its useful service to art. There is hardly any point

in blaming our dance critic as he is made today. In most cases he is a jack of all trades called upon to cover politics, art, racing, sports and when he has strained every nerve to rise to each occasion he is hard pinched for space in his journal and possibly at the mercy of the Editor's blue pencil. And in the absence of a systematic provision for dance reviews in dailies and weeklies, the assignment becomes seasonal and a single critic is rushed from theatre to theatre for a continuous period of a fortnight to review on an average 5 performances a day. Even if justice is done to music and dance by full coverage the Press cannot find the space for accommodating all. The nett result: the interests of dancing and the dance-fan suffer. Of course the dancer and the dance teacher get their publicity, whatsoever the dosage. We have one more factor to remember here, that today our music and dance are susceptible to foreign interest and influence. Briefing is inadequate and terms like "Alārippu" and "Jathīswaram" mean nothing to them when regional audiences are by and large equally ignorant of their significance. Invariably this shortcoming is remedied by some knowledgable interpreter and critic who is obliged to indulge in a non-stop running commentary, perhaps to the utter annoyance of neighbours in the audience. The interpreter-critic will be failing in his duty if he did not fill up gaps by trotting out the history of Bharatha nātyam as a suitable background for the day's programme. This history is a routine lecture on the cosmic dance of Natarāja and the devadāsis. The visitors' polite "Thank you" or "wonderful" is an expression how his confusion is worse confounded.

I am afraid I have been thinking aloud and also indulging in expressions of bitterness. I must confess to a sense of frustration. Luckily I have been able to peruse one or two publications devoted to dance and its criticism. In the West, critics have dedicated themselves to the art and subjected themselves to the rigours of professional training in the same way as the dancer or the dance master in our country does or is expected to do.

I will read to you the names of only two critics by way of giving you an idea of the qualifications of dance critics and the number of publications systematically available to the common dance enthusiast.

1. Cyril Beaumont — Appointed Chevalier de la Legion d Honneur 1950 for his services to the French ballet; author of

"The complete book of Ballets, A Manual of the Theory and practice of Theoretical dancing, Ballet Design.

2. A. H. Franks, Asst. Editor of the "Dancing Times," Author of "Approach to the Ballet" and "Ballet for Films and Television."

1. The standards of criticism set down by some of these experts will now be indicated as they are not irrelevant to our requirements. ("One difficulty is to select words which will convey to the average reader the impression desired, and the metaphors or words-images employed to express such ideas should be simple rather than involved.")

2. Nothing is simpler than to say that a dance is good, bad or indifferent, according to one's personal taste. The difficulty is to explain or suggest the reasons for one's verdict.

3. The critic's task is to help the audience to look at the performance from several points of view and perhaps suggest qualities which he might otherwise overlook.

4. The critic should be able to view the performance with an eye sharpened by memories of the interpretations by great dancers of the past. He must also endeavour to be equally receptive to new ideas.

5. Being human the critic is imperfect and is pursuing the unattainable ideal of total objectivity. So there should be prejudices in favour of sincerity, originality and all artists who show humility towards their art.

6. It is a lamentable fact that in certain critics the growth of intellectual knowledge deadens emotional response. Such a critic has an immense knowledge of art and a sincere dislike of all that is beautiful.

7. The adulation of the dancer is a disease perpetrated by the pernicious "star" system in the Cinema.

8. The demands of Box Office have required the dancer to build up her personality to the detriment of the art.

9. The critic's duty is towards his readers, the members of the audience, and not to those involved in the performance he is dissecting.

The foregoing suggestions are mostly by veteran dancers or dancemasters. They know where the shoe pinches.

P. N. Appuswami: The leader of the seminar has stated in his paper that quite a few problems face Bharata Nātyam today and that of these two problems may be regarded as the main ones, namely, whether South Indian dance is proceeding in the right direction, and whether tradition is having its right share of recognition. He also stated that these problems have arisen, because Bharata Nātyam has now become the 'rage' and has greatly proliferated, and because 'there is now an overabundance of dancers and dance teachers.'

This is quite a different situation from the one that Bharata Nātyam faced about sixty years ago. It is no exaggeration to say that at that time it seemed to face absolute extinction, owing to the mistaken zeal of well meaning people.

A few of you here may be old enough to recall its position then. It literally fell between two stools. The patronage of the old aristocracy had gone, because that aristocracy had declined in both wealth and culture. The new democracy had not yet formed into an enlightened body with educated tastes. There was a rush of a few zealous social reformers into the gap, and they proclaimed that since Bharata Nātyam was the monopoly of the courtesan class, it stood tainted with their 'immorality', and should not only be not encouraged, but should be avoided and put down. A movement known as the 'Anti-Nautch Movement' was started, and it had many followers. They did not see, or refused to see the culture behind the art, and their prejudiced eyes saw only the 'immorality' of its practitioners. I confess to having been one of such blinker-visioned followers of the movement. In 1908 a Bharata Nātyam recital was held at a marriage *pandal* in Chidambaram. I was within the pandal, and lay resting on a pial just a few yards away. I sternly turned my face to the wall, and did not look at one gesture or one movement of the dancer. The shrill music of the accompanists and of the dancer herself, occasionally, and the sharp pit-pat of her rhythmic steps fell on my ears all the time. It is true that I was in my teens then, and an immature youngster; but the reformer's call had made me a fanatic. It is ever thus. We have too many examples of this today. Our youth are caught by slogans of every kind of the pseudo-reformers. I am glad to say my fanaticism did not last long. Its spell was broken by a great art-critic, a scholar of great learning, who had imbibed deeply of our Indian culture,

and was one of the greatest exponents of ancient Indian art in all its forms, Dr. Ananda K. Coomaraswami.

Dr. A. K. Coomaraswami was an Anglo-Ceylonese-Indian. His mother was an English woman, and his father was a Tamil whose family had been established in Ceylon for a long time. He was sent to England when he was yet a child, and studied in the English public schools and universities. He went as a boy and came home, as a very tall young man, thirsting to know all about our culture. He came in December 1906, or January 1907, to our house at Chidambaram where my father was a doctor. Few dared to play hosts to England-returned people, for they dared not brave the fanatics, we thought that crossing the seas was a mortal sin. But a doctor could dare while others quailed because the people did not wish to offend a doctor whose services they might need any time. I recollect how we wrapped him in a brand new *dhoti*, and took him to worship the god. He walked the paved circuit around the shrine, barefooted, and small though the distance was, his feet were a mass of blisters. At that period, he was interested only in God and religion and had not developed his love for our arts.

He came again in 1909 and this time visited our house at Tanjore, where my father had been transferred. Dr. Coomaraswami was then interested in Bharata Nātyam, and in Indian art. He was there for the specific purpose of photographing the dance *mudras* (symbols) as practised by its authentic exponents. The ancient art had been well preserved and fostered at Tanjore, because of the patronage of the kings. It was conserved at Tirunelveli, in the far south, as that region had the least impact of exotic and overzealous enthusiasts, and so managed to preserve the art in its pure form in a few families, which carefully handed down the tradition. Very soon, he had breached the Anti-Nautch wall by means of lectures, and articles and letters to newspapers, and the dancing as an art gathered more and more adherents. Some of those who railed against it supported it later on, and helped to put it back on its high pedestal.

What is tradition, how is it formed, how followed, how controlled, and how broken? It begins with a pattern or mode set by a dominant, yet acceptable, personality, who wields such a great influence on his contemporaries, as to make them gather around him, forming a group coterie, clique, or school. If it per-

sists, and is handed down, a tradition begins. Bharata established the Bharata Nātya tradition.

It would be pertinent to ask what was there in the field of dance before Bharata. Were there codified forms of symbolism by manual gestures, or facial expression? Did Bharata string them together, or modify them, or improve upon them, or completely alter them? Was there any style, or pattern, or any set framework, for a dance recital? Our classics throw just a little light on this.

Dancing was a pasttime of a king's court, whether earthly or heavenly. The dance of Urvasi at the court of Indra, king of the gods, is referred to in the epic *Mahābhārata,* and in some other Sanskrit classics. We have also a reference to such a dance in *Silappadhikāram,* the Tamil classic. Dances before a king's court are described in *Mālāvikāgnimitra* (Sanskrit) and in Silappadhikāram (Tamil). Both the descriptions throw some side lights on dance recitals of those days. In Kalidasa's *Malāvikāgnimitra* we have reference to a competition between two dance-masters, one a favourite of the queen, and the other of the king. Their teaching skills were agreed to be tested by the performances of their pupils. Some objection was taken that the teacher might be a good one, and the pupil poor, but the answer came that if a teacher did not (or was not able to) choose an apt pupil, so much the less teacher he was. So aptness of a pupil was a main consideration.

The play refers to a stage in the king's palace, to the *mridanga* to keeptime, to music proper, and the words of a song. The king and the queen are present, and some courtiers, and a nun who is chosen as the judge of the merits of the two dance-masters.

Only one dance was performed at that session, the other one was postponed it is stated, because the hour of noon had struck. So the dance recital was in the forenoon. The dancer was a lady-in-waiting (a tirewoman) of the queen, though really she was a princess who did not reveal her identity. She had been given lessons by the queen's dance-master, and his reputation depended on her showing. She was asked not to wear any decor, though that was the normal practice, the better to show off the beauty of her limbs, and the elegance of her dancing.

When she came on the stage diffidently and timorously, her dance-master, confident in her skill, yet anxious for his victory, encouraged her. She hummed a preparatory tune, and straightaway sang in medium tempo a love song, the song of Sarmishtha, the Rākshasa princess. We have both the Prakrit and the Sanskrit versions of the song, which may be rendered thus:

He, my love, is far above me:
So, dear my heart, give up all hope.
But, why — why does my left eye
Throb so often? Is there some hope?
Long it is, since last I saw him.
How dare I now call him to me?
I am but a dependant here,
Yet, dearest lord, I yearn for thee.

Her recital concludes with this one song. And as they prepare for the next recital, the hour of noon strikes, and the session is adjourned to the next day.

Are we entitled to draw any inferences from this about the content of a dance programme? Perhaps, not; but why not? Now, here is another description of a dance in *Silappadhikāram*, the Tamil classic. Here too the stage was set in the court of a king, the king of the Chola country. The dancer was a young girl who came of a line of danseuses. Though just turned twelve, she had been trained in dancing for seven long and arduous years. Her ancestress was glamorous Ūrvasi, loveliest of all the celestial nymphs, the dancer without a peer in the court of Indra, king of the gods. By a cruel fate's decree, she was born on the earth, where she achieved a fame as great as in heaven. She was lissom as a creeper, and soft and fragrant as a flower; and was aptly named Mādhavi — the jasmine creeper, with leaves like emeralds and flowers like stars. Of her noble lineage, long long afterwards, was born such another; and she too was known as Mādhavi.*

The young dancer was "gifted with the magic of motion and sunshine of glance, and white arms wreathed lightly, and tresses full free, as the plumage of birds in a tropical tree"....."Plump were her shoulders, and her eyes were like a fawn's and from the fresh flowers twined among her clustering tresses, fine pollen poured like fragrant dew."*

**A Famous Dance of Long Ago* — P. N. Appuswami (*Triveni*).

There is a description of the stage in detail. The qulifications of the song master, the composer, drummer, the flute player, and the lute player are all defined. The installation on the stage of the 'staff' symbolically representing Jayanta is described. Then the dancer steps on the stage with her right foot foremost. Then two benedictory songs were sung: and while the orchestra sounded in union the dance proper began. Firstly she danced to the words of an auspicious song, then to other songs and tunes, in varied patterns of step and movement.

> 'She danced with such perfect grace
> Keeping to the rules of the dance,
> That it seemed that a golden vine
> Had quickened and come to life,
> And swayed and danced upon the stage.'

The king admired her dancing, and gave her his own green-leaf garland as a reward. Here much is said about *the* dance but very little about *her* dance. There is no description of any costume or jewellery she wore, or of any songs which she sang. We do not even know whether the queen was present.

We are tempted to ask what the songs to which she danced were, and what was the symbolism she used but there is no answer in the classic.

It is far cry from these two dances to the present day. Did they follow or establish a tradition? It looks as if there were codes in existence then. What were they? Were they the same or different in the main and in detail? That there should have been treatises on the dance prior to Bharata is, I think, a guess we may hazard. The treatises of those days used to mention the prior vogues or opinions (*pūrva-paksha*), and then stated the views of the author, either in approval or disapproval. That is how the evolution went on through gradual change, till sometimes nothing but the old shell remained, and everything else was new. The method adopted generally, is explanation, not contradiction, an apparent acceptance, not a revolt. The time spirit was not, as it cannot be, denied its play and effect.

If our ancestors had the right to modify any programme, pattern, costume, or lighting so have we. But the warning given by Sri Viswanathan that it must be men of comprehensive knowledge and sympathy is sound; and I would add further, that it

should be within the frame work of the original shell, which is usually elastic enough.

In order that good results may follow, it is not enough if the dance-master is an expert and the pupil apt and hard-working and the theme suitable. It is also necessary that the audience should educate itself and become 'preconditioned' to the nuances of feeling and expression, and of song and symbol. There are now books enough on the dance and authentic performances and schools where basic art principles are aimed to be taught scientically. So it is not really difficult for audiences to cooperate with the artistes and give understanding encouragement. The films and tape recording referred to by Sri Viswanathan should be used with discretion by expert lecturers on the art to illustrate their points. It is necessary to do this, if one ancient art is to be preserved basically, and guided in its progress on correct lines, where the new blends with the old in perfect harmony and pattern.

ANNEXURE

Anti-Nautch Movement

Dr. A. K. Coomaraswami, in his article to *The Shield* on 'Indian opinion on the state Regulation of vice' writes thus on the above subject:

"There is probably no social culture in which the honour of women is more jealously guarded than the Hindu; at the same time, no society is free from the problem of prostitution, and it is characteristic of Hinduism that a solution very different from the Western has been taught. This solution was in the recognition of the prostitute as a human being. There is no street solicitation in India, unless it may be in large towns where the structure of society has broken down, and modern conditions prevail. In practice, the dancing girls attached to Hindu temples in Southern India, and the professional singers and dancers generally in other parts of India, are courtesans. But they are also in the highest sense artists. They are independent, and sometimes own wealth. I do not think they are even exploited as in the White Slave traffic of Europe. The most important point to observe, however, is that they no wise lack in self-respect, they have a position in the world, and are skilled in a refined classic art, the lyric symbolism of which is essentially religious. The 'Anti-Nautch Move-

ment' of modern reformers, I regard as fundamentally mistaken, as it merely degrades the status of the courtesan without in any way touching the root of the problem.

There is also a great difference between the Eastern and Western attitude towards sexual intercourse; on the one hand the ethic of Hinduism, with its ideals of renunciation, is even severer than that of Roman Catholic Christianity: on the other we have to note that Hinduism embraces and recognises and idealises the whole of life. That is that sex relation can be treated frankly and simply in religious and poetic literature and art. In its highest form, the sex relation is a sacrament and even more secularly regarded, it is rather an art than a mere animal gratification. All this, and many other things, must be considered in estimating the status of the Indian Courts.

No society as I have remarked, has ever been free from the problem of prostitution. I think, that the evil has been least evil where, as in India, the recognised standards of life are exceedingly high; and where at the same time the courtesan is protected by her defined social or religious status and her own culture. There is no doubt that, under such conditions, spiritual degradation and physical disease must have been reduced to a minimum; where, on the other hand, the courtesan is treated as an outcast, scarcely even as a human being, the reverse result must follow.

S. Sarada: Taking the four aspects which are essential for a performance of Bharata Nātya, we shall see how each one of them has to be used in the present day to enhance its beauty so as to result not only in the enjoyment of the audience but in the sublimation of their nature. These four aspects are *Āngika; Vāchika; Sāthvika;* and *Āhārya.*

Āngika Abhinaya, which is expressed by the limbs of the body in postures, gestures and movements, is fundamental to this dance and care should be given in acquiring and teaching these in the pure and correct form. What these are have been clearly stated in the Nātya Śāstra and other ancient treatises on the dance and handed down through tradition. By blending the Sastra and tradition, the dance can be enriched in beauty of form and grace. Great care should be taken in teaching to maintain the accuracy of form in bodily movements, gesture and footwork. To acquire this takes time. The present day tendency is to endeavour to learn this classical and difficult technique within a short time, in

a few months. This is an impossibility as only strenuous practice will give suppleness of the body and grace in movements and accuracy in the execution of intricate, rhythmical patterns which make the dance beautiful. Hence it is impossible to train stage artists quickly. This modern impatient trend is resulting in lowering the standard of Bharata Natya. Instead of teaching compositions with difficult movements to those who cannot spare the time to learn properly and ruining the form and grace of these movements, they should be taught compositions with easy steps and movements which will not lose their accuracy when danced by novices. There may be different styles because of varieties in steps and movements, but lack of precision cannot be called a style.

Vāchika Abhinaya, which is expressed through songs and words, forms the theme of the dance. The songs chosen should be pregnant with meaning, providing full scope for the expression of bhava. It is preferable to choose the songs of inspired composers which will enable the expression of deep emotions of value. The mere superficial and literal expression of the primary meaning of the song is not sufficient. The expression of frivolous and superficial feelings is not the means to convey rasa or aesthetic sentiment. Dance themes are predominantly portrayals of sringāra rasa. In expressing this bhava and in the variations presented in the sanchari bhavas, care should be taken to avoid vulgarity. Direct or vicarious sense experiences are not rasa. Those witnessing a street brawl do not see *veera rasa.* But, when the same street fight is described in beautiful poetry, it is transformed into the aesthetic sentiment of *veera rasa* for the enjoyment of the audience. In the same way, the qualities of hatred, anger, jealousy etc., which arise from the Rajōguṇa and Tamōguṇa the passionate and lethargic nature, are transformed in the dance through rhythm and music, enabling the audience to enjoy it through their Satva or harmonious nature. This has been stated positively by Abhinava Gupta in his commentary on the Nātya Sāstra. Though usually it is songs with religious themes that are used, it is possible to express sublimating emotions even though the themes depict human relationships and social values which elevate human nature.

Sātvic abhinaya is very essential in the dance and expresses through mind and emotions, the inner nature of the dance when the dancer is in attunement with the part she is portraying. Bharata

Nātya is a yoga because it expresses the inner nature of the dancer whose sātvic nature is expressed simultaneously through the body, emotions and the mind. This evokes the response from the audience. Thus, nava rasas expressed by the dancer are enjoyed by the audience through their Sātvic nature.

In modern times, Āhārya abhinaya or the aids to the dancer are very important. But these should not be obtrusive and should not serve to deviate the attention from the dance. The stage should be simple in its decorations, curtains, props etc. Clashing and glaring colours should be avoided and proper lighting which does not distort the features of the dancer should be used. The make-up used should appear natural on the stage and enhance the beauty of the dancer. The costumes used should be simple and the colours suitably blending. The *āhārya* or aids used should be in harmony with the spirit of this dance which is performed as an offering to the Divine.

To conclude, we perceive how all the four aspects of the dance, the bodily movements, the music, the bhāva or the expression of moods and the aids such as stage, make-up etc., are all important and, together, enhance the beauty of the dance. When properly used, they not only give enjoyment to the audience but also elevate their whole being. Thus the dancer has the power to influence people of various dispositions and tastes and care should be taken to enkindle only the refined nature in the audience through their Art.

Dr. Raymond Reis: Bharata Nātyam as well as other traditions of high culture require some system of social organization for their support and maintenance. People have to be recruited and trained to fill the various roles required by the cultural system, they need to be motivated to perform these roles, and provision must be made to supply whatever materials necessary to the maintenance and production of the art.

The role of the Devadasi represented such a social system in maintenance of a dance tradition from which the present day Bharata Nātyam claims descent. The Devadasi was dedicated to temple service and did not pursue the normal family life of young Hindu women. This had a functional significance, for the arduous training, both physical and mental required of the Devadasi meant that normal family life was out of reach. Conversely, as

a cultured, educated woman she could associate and converse at Sadas with men in a manner beyond the capabilities of her conventionally raised sisters. We may assume, then, that the requirements of the form of dance were such that only women set apart from the normal female life in the society could absorb the training requisite to its performance.

Consider next the problem of motivation, what inner meaning or significance did the role of the dancer have which sustained her through the long hours of training and a life abnormal to her sisters? We can only conjecture at this but the outer meaning provided in the society is somewhat more accessible. The Devadasi performed in a temple, which meant that the art had the powerful, emotional sanction of a religious system. And we know that the dancer was honored by the prestigious persons of the society: the kings, princes, and rich men. These factors might act as compensation for all that the dancer had to give up for her art, and provide her with an orientation in terms of which the exacting demands or her art made sense.

The whole fabric of society which created the role of the Devadasi has been altered, and the problems of Bharata Nātyam today may be stated in terms of what alternative social system will support the art which was once the province of the Devadasi.

What is the social role of the dancer today? On what basis can she be expected to give up the normal expectations of family life? And, finally, what is the dance for?

Alternatively, one must ask whether the form of the dance was so inextricably related to the social system which nurtured it that the former cannot survive intact without the latter? The remark that the atmosphere of the temple must be created on today's stage is a significant case in point. For the remark implicitly recognizes an important aspect of the social system in which the art of the Devadasi was performed, namely, the temple festival. However, the sense in which the temple became a stage for the dance is different from that in which the stage generating a religious atmosphere becomes a temple. The latter involves not only a different social organization but different gods as well. One might take Hollywood of the 20's and 30's with its cinema 'temples', its panoply of gods and goddesses, as in instance of the religionization of the stage: and there are less vulgar instances, out-side

films, centered round outstanding personalities in which the stage develops a religious atmosphere. In these instances an art form becomes, itself, a religion, but then this is something other than art in service of religion.

This brings us to the term "tradition" which has been used today to describe the dance form under discussion. The term has been used as an appeal to the past as authority. If that is the case, then a critical historical sense is necessary, for the Indian past reveals different forms of dance in which the role of the female dancer was differently conceived. It is not at all obvious that these various dance forms represent the continuity of a single theme; and while it is confusing to find different schools claiming the authority of tradition, it may also be an accurate reflection of the multiple streams of tradition represented in the past. What claim, then, does Bharata Nātyam make toward tradition? Is it the historical content of a particular dance form, the general historical spirit of Indian dance, neither or both?

Finally, let us consider the wider social and political context in which traditional art forms such as Bharata Nātyam find themselves. That context is one revolutionary social and political change accompanying independence and a new concept of nationhood. It is remarkable that this social revolution is accompanied by the utmost conservatism in the area of art. In part this is a reflex preserving identity under the powerful attraction of an alien culture; in part a useful rallying point for the forging of political identity; and in part a genuine rennaissance in the cultivation of a great tradition. But a renaissance involves something new as well, namely, a synthesis of the forms of art with the existing social organization. My own predilictions suggest that such synthesis are created by outstanding personalities or through their inspiration. For the rest, nurturing an environment of creative freedom, we also serve who only stand and wait.

N. S. Jayalakshmi: Listening to the speeches of the participants it occurs to me that these problems have not decended from the clouds nor were they present in the past. The problems must have been recent and must be from persons concerned about the art. They are I feel the artist or the dancer. Next comes the teacher. Thirdly the dance lover. You can call them the patrons, the audience, and next but not the least the critic.

All arts in our country have a divine origin. Music is said to have emerged from Sāma Vēda. Bharata Nātya is itself another Vēda culled from other Vēdas; when man tried to know about the Creator and the beautiful nature around him the Vēdas taught him that every human effort should be towards attaining Godhead. The religions gave the faith to practice an orderly evolution. This practice developed refinement in him. It was termed 'culture'. So much so religion and culture went side by side, something like the religion being the theory and culture the practical. As I understand, the term culture, is a way of life, an interpretation given by each mind and soul to the environments. The aim of this culture is to persuade others to ascertain what perfection is and to make it prevail. The Supreme is the only perfection. The various forms of expressions were the outcome and devotional worship is one of them. Like music, Bharata Nātya became an apt vehicle for emotional expression, a devotional approach with a direct appeal.

With this background we shall take up the artist. The artist is the person who is usually to handover the torch of his knowledge to the future generations. Bharata himself has defined the qualifications for a dancer in his opening slokas. One should feel that 'Art' properly so called, is no recreation. It cannot be learnt in spare moments nor pursued when we have nothing to do.

Art being the application of knowledge one should be of age to comprehend what is being taught. One should be neither very young nor very old. I feel the optimum age is around ten, so that after a rigorous training of some years one could have the physique the knowledge and the capacity to present an ideal dance.

Next comes the dance teacher where we find as in many other fields of learning two types of individuals. The one, scholars, who by all academic standards know the text thoroughly and the second the traditionist, who had the privilege of association of their forefathers and got trained by them. Both are necessary provided the one does not deprecate the other but cooperate and have a sense of 'give and take'. Otherwise intelligence alone deadens emotions and tradition alone rots a beaten track.

Our art has never been standardised and written down in the olden days. There was not any notation nor any documentary

preservations. It is literally true from the celestial vedas down to the music of the saints until recent times. It was a matter of passing from mouth to mouth, ear to ear. But such a capacity has been retained intact with a marvellous memory and generations after generations it lived to the original. History tells us in vivid detail of the classical dances how they thrived, and how they became obselete, down the centuries. Several years, the Bharatha Nātya had to suffer non-recognition and dormancy. Then came the renaissance for Bharatha Nātya. A new leaf was turned in its history. But the lull period had taken away the teachers and the remaining few sought other vocations. Problems according to my knowledge arose from that time; the scholars remained theoretical and the traditionists by mere accumulated experience became empirical. In the new era the votaries of the art increased and the demand was met by overnight upstarts. Dances were modified as oriental and modern, something like light music and cinema music. I have absolutely no quarrel with this new form but the common man will be misled by this impact and this will be a powerful danger to the already forgotten pure art. Neither the scholar nor the traditionist can have any license to produce new forms. Just as the musician, while maintaining the inescapable restrictions, inseparable from pure art, allows free play for interpretations in the creative expositions of a 'rāga', the dance teacher should exercise the same liberty in restraint and conform to the exacting dictates of the laws of mudras and yet illustrate with triumphant felicity all the diversities and emotions.

All dance institutions must be started only after getting a recognition which must be given after inspection, verification etc. as for starting new schools and colleges. This will enable us to have a proper statistics, progress and incidentally removing the undesirable mushroom signboard institutions.

Patrons: According to me they are a powerful yet flexible set of people who can if they like preserve the integrity of this art. In the old days the patrons took pains to know about the arts thoroughly. No false coin can be presented to them nor will they allow a counterfeit to remain in their patronage. Not only the patrons but the artists, the craftsmen and even the common man from out of the daily routine can both comprehend and produce the essence of other arts. For instance, the sculptor unless he knows the dance forms and mudras cannot produce with stone

and chisel that exquisite beauty for the advantage of the dancers in later years. The dancers on their part know the correctness of the sculptural forms; which helps them to utilise that pose in rock carvings and the frescos on the wall.

The lull and the changing pattern of living in the country, the foreign influence, the abolition of the states and the disappearance of the Rajas some of whom were musicians and composers by themselves gave rise to a new set of patrons; the sabhas, the indolent wealthy, and the snob. The first cared for its box-office and the second selectively interested and the third treated the art cheaply as a bargain by post or a sale at the counter.

Audience: This distinction of the audience from public is for a purpose. The audience sometimes pay for their fare, and expect 'entertainment' in return: the audience is a motley medley, the native and the foreign, the local and the neighbour, the habituals and the casuals. All said and done they are the bulwarks for progress of any artist who performs without an audience. They are in no sense a crowd in as much as they have taken the pains to come and spend the time and money; most of them may not know anything of the art but by sheerly being accustomed to see a number of performances they develop an uncanny shrewdness to recognise the good from the bad. But today one is never left to oneself; one is confused; one is bewildered. One is unable to differentiate the real from the unreal. One is fed by all sorts of dances and is influenced by the press reports and reviews. The audience is the most useful agent and will accept what we want them to know; by brochures, announcements etc. containing not merely the names, programmes but also the necessary explanations of the sequences.

Geographical conditions forming the nature of the land has certainly an influence on the way of life, dress, mode of living and the art is no exception. Each region has developed a form and they are all the facets of a single gem. All the regional arts have their own unique characteristics; why should one interfere with them and try to produce a crossbreed? Efforts to produce newer and newer things within the bounds of Bharatha Nātyam should be appreciated provided they conform to the tradition and text as authority.

Foreign Audience: There are two classes of audiences in this also. The gay, light hearted touirsts and the earnest and appreciative. The first class is satisfied with a change in the routine breaking the monotony, if he can cool his feet for a few hours and fill up the day's diary. The second is seriously earnest; he takes pains to read the literature available for what it is worth and compare notes. They accept their lack of vision to comprehend the fleeting movements in detail but recognise the movements and appreciate the beauty and greatness of the art by a total objectivity. Their faith in the excellence of the art generates in them a contentment but they are very particular to know the arts as they are. We try to be officious and want to make it easy. A song in English a song in Hindi tune etc. "The assertion that art may be good and at the same time is incomprehensible is extremely unjust and the consequences are ruinous to the art itself." So there is no need to compromise. Compromise is never anything other than the escape—from truth, from duty, to cowardice and diffidence.

The Critic: This is a misnomer in our place. The critic almost always belongs to one press or other. Since a fullfledged critic is rare, only few newspapers can afford this luxury. He is a sort of man around the town hard pressed for time, subtitution is easy in case of his absence. His review is important for a a dancer or a dance teacher, for the adultation of the artist, to build a reputation. He himself does not know much about dance, without betraying a secret. The other critics have no voice, no medium and so ineffective. To summarise:

1. Suitable persons alone should be selected for the dance.

2. Teachers should meet very often to get as much as possible from each other on a common platform. Before beginning to teach they should get a sound training under a guru or a fulfledged institution recognised for its authenticity.

3. Patrons should always encourage the real artists alone, eschew the unscientific, unauthentic, non-classical natyam.

4. Audience must be helped to know the programmes and how to appreciate it, and an advance brochure could be supplied along with the reservations of tickets. This should contain not merely the names and the songs but include the rationale.

5. Critics must also undergo a special course to have a working knowledge for reviewing a dance performance and until then dancers can be assigned this work. They know where the shoe pinches. Whatever their review it should be impersonal. It must accepted.

6. All changes should be conducive to the maintenance and beautification of the pristine art and should not deface and in course of time extinguish the original art.

These are some of the problems.

Dr. K. N. Ezhuthachan: I believe the main problems of Bharatanātyam are similar to those that confront our other Indian arts. I am not a purist or traditionalist in the full sense of the term; but I wish to make a few remarks on the mania for effecting changes in our traditional arts with a view to modernising them. Arts have sprung up in different cultural and social climates and everywhere there are behind them some age-long thoughts, conceptions and emotional contents which cannot be fully appreciated by foreigners. This element has to be reckoned with even in literature which is the most universal of arts. In India we have our Bharatanātyam, Kathakali etc. which have developed their own elaborate techniques. As time changes we have to change but it should be emphasized that fundamentals cannot be sacrificed at the altar of popularity or money. It is an error to think that the westerners or others will be more attracted to our arts if we make revolutionary changes in them. What the foreigners want is to see them in their pure forms as far as possible and not new-born hybrids. Modern culture has become highly receptive and tolerant and changing our art forms in the false hope of meeting the aesthetic needs of foreigners is stupid as well as useless. You cannot convert a westerner but only make him more appreciative of your art by educating him in its method and significance. For that what is needed is to shed off our inferiority complex and present to the world our artistic treasures in their pure form as far as possible. There are people who advocate the simplification of Sanskrit and other classic languages to popularise them; but the fact is that even if it were possible to do so, it would not solve the problem for those gentlemen would not study them. Meanwhile we see that languages like Russian, German or French which are equally difficult are avidly studied by them for they are useful and pay rich dividends in the modern world. Similar is the case with classical arts. If they prove to be good, people will take

pains to study and appreciate them. I fact, every classical art is difficult and needs sustained efforts to master.

This does not mean that our traditional art forms should be kept aloof from the changing needs of the modern busy life. But fundamentals should not be touched; if you do so, you kill the art. To give an example, suppose a gesture is shown ten times by the artiste on traditional lines. If the same aesthetic effect can be produced by five or even three repetitions of the same, we can safely make them three and save our time. It may be mentioned in passing that repetitions and the like are intended for producing an aesthetic mood and actors should be given sufficient length of time for their action. Time factor need not be given too much importance in these things. There are people who believe that our busy life needs short stories but from actual experience we find there are many who find time to read very big novels. The point is whether the art is good and appealing. In Malabar villages you can see even now Kathakali performances being conducted during the whole night. What I want to convey is not that the time factor is unimportant but that the great hue and cry raised against it when we discuss the traditional arts smacks of glibness and vanity. Some leisure is needed for the enjoyment of any classical art. There is no meaning in cutting all its wings and killing it to suit the needs of a modern fashionable busybody who finds ample time for attending cricket matches and horse races. But there is, of course, no harm in cutting some scenes or parts from our performances provided the integrity and the unity of the art is not sacrificed.

It has been suggested that songs in Bharatanātyam might be translated into Hindi or other languages so that they would become more intelligible and attractive to a foreign audience. It is curious that such a demand is not made on foreign songs which come to our midst. However, theoretically there is no objection to translating our *padas* into Hindi etc. but it is doubtful whether the attempt is worth while. Most probably it will be useless and even injurious. It is just like translating good poetry from one language to another which will carry the meaning but not the spirit. Dance is not a mechanical process but a sort of self-realisation in which the whole personality of the actor partakes. The songs not only set the mood or atmosphere but also give the basic semantic pedestal for emotional expression and the play of

imagination. The actor's attention is not actually concentrated on the outside audience but is bent on self-expression for which no language other than the one in which the songs are originally set will suffice. If you translate the song, the minute umbilical cord which connects the ego of the actor with the finer sentiments evoked by the original language medium is cut off which cannot but harm the art. As the Puranic themes are known all over India, I think a running commentary or some prefatory remarks on the scenes will suffice in Bharatanātya or Kathakali to make other language people more attentive and appreciative. After all, in Bharatanātyam or Kathakali we canont explain each and every gesture which is monotonous as well as useless. What we want is to convey the total effect for which some help can be given to the audience by running commentaries etc. Translation of songs will difinitely bring an air of unreality to the original art.

It has been pointed out that Bharatanātyam actors are not taught the fine nuances of emotions and hence all becomes to some extent stereotyped. Love, anger etc. have various aspects and shades depending upon the context which are not well brought out by the actors. This defect has been remedied in Kathakali by insisting on students and teachers studying the original texts of Bharata and others and improving their literary taste. A general knowledge in Sanskrit has been considered necessary for Kathakali actors. The Indian Rasa theory, as we know, originated from dramaturgy and is intimately connected with literature. Relevancy or *aucitya* is a factor common to literature and *abhinaya*. Anyhow, it is a matter of teachers getting more and more equipped with the fundamental knowledge of art and psychology. I think improvements in teaching methods will help in this matter.

It seems the idea of standardising Bharatanātyam and other arts is good. The best way to attain this aim is to bring together all the existing exponents and teachers of the art and thrash out the common problems relating to acting, scene enactments etc. taking into consideration modern necessities. Such an attempt, I am told, has been made as regards *Yaksagāna* elsewhere. This will keep up the purity and excellence of the art while bringing about the necessary changes which time and modern techinques demand.

V. P. Dhananjayan: *Concept of Bharata Nātya*: "The Changing concept of Bharata Nātya and the problems facing it in the

modern time" was discussed. There prevails a wrong notion about the meaning of the word "Bharata Nātya" in that it means the performance of solo or similar dance item. But according to Bharatha, "Nātya" means a dance drama (Nātyam tat Nātakam Caiva Pūjyam Pūrva Kathāthbutam) which depicts the stories of olden times. In view of this any solo item performed on the stage cannot be termed as a Nātya or dance drama. As was pointed out by one of the speakers, the solo performance can be named as "Nrithya" alone, which is a combination of rythmical foot movements and expression of the face.

Chord of Unity: It is my staunch and sincere belief that "Bharata Nātya" cannot be claimed as a style particular to South Indian dance. The word "Bharata" means the whole of India, i.e. "Bhārata Varsha" and not South India alone. Hence a dance form of "Bhārata Varsha" is known as "Bharata Nātya". It is, therefore, pertinent that the present generation should not bring parochial considerations in this art. Even though our ways of living differ from one region to another, the spirit and principle of our culture is one and the same.

In fact our political unity can be well stabilised through the medium of art. The presentation of dance items in different languages will prove a cementing factor for uniting the thoughts of our people which will ultimately bring fraternal relations among different regions.

Selection of songs for the dance: Any new composition should be appropriate for dancing. For instance, any musical composition which is not meant for dancing should not be tried for it is bound to kill the charm of dance as well as the song. Dance, being highly expressive and emotional, a song chosen for the dance should possess these qualities. For example the "Pancharatna Krities" of Thyagaraja cannot give scope for a dancer, because it has no expressive value as such. It is best suited for music concerts only. A short practical demonstration on this subject would be comprehensive to make the point clear. The connoisseurs of art should not encourage such practices. There are so many marvellous musical compositions of Swati Tirunal which are very well suited for Dance items.

Negation of Art: The idea of entertaining foreigners through this art by degrading it to a lower level of human taste is not

conducive to the development of this art. Instead of lowering the art to suit the taste of the public whether Indian or Foreign—we must endeavour our best to make them understand the richness and sanctity of our hoary and incomparable art which has been thriving due to our religion. It can well be said that art and religion go side by side to promulgate the aim of life.

Our art and culture are based on Hindu religion and mythology which really colour the art to a great extent. We should educate the public to tune their minds to reality and to know it through art and religion. It is a fact that foreigners desire to learn and know about our religion and art as they are and not through the theme of other religions. This, I have learnt during my travel in foreign countries. Hence, the idea of performing Bharata Nātyam for English music as suggested by a speaker is futile and deserves no consideration.

Distinct Styles: The formation of a Central Akademy of dance is ideal. It is not necessary to change the different styles of schools into one for each style has its own beauty and this fact should be admitted by the teachers of all the different schools. They can, if they really want to develop this art, appreciate or criticise each other in a friendly manner which will help to elevate the standard of our dance.

Ways for improvement: To improve the standard of art, a thorough study of theoretical aspect of Nātya or dance is absolutely necessary. Study of dance, which takes a long period to secure proficiency, should be treated as a regular academic course. Many dance teachers have made the art commercial by training immature persons in a very short period of three months which resulted in the devaluation of art. If such practices could be curbed by the society, the progress of our dance will be considerable.

Male Dancers: There are still some people who look down upon this dance and its practitioners with contempt. This kind of thought should be erased from the minds of such people completely. Moreover our society lacks in encouraging male dancers who have preserved this art so far. Why go further; the genesis of this art itself is the cosmic dancer Lord Siva (or Nata Raja, the King of dances). So mere glamour of physical appearance of ladies should not be a substitute for a true dance.

Duty of the Artistes: The capacity or the aptitude to appreciate the other forms of dances should be imbued in the dancers. Unless they are able to appreciate the beauty of other dances and their existence, they cannot call themselves artistes. The so-called highly skilled dancers and artistes of universal recognition who condemn other dance forms have a prejudiced mind towards other forms of art. The duty cast upon the younger generation is to cultivate a spirit of camaraderie in the field of dance, which will not allow malicious conceptions to prevail in their impressionable minds at that age.

If this sort of seminars are held often it will give opportunities to discuss the various problems connected with this art. To close the breaches between different artistes, to face problems bravely and to bring out successful results should be the aim of such seminars. I would whole-heartedly render my fullest service towards this mission if proper encouragements and support could be afforded by your organisation.

Ramani Ranjan: Indeed I have a few observations to make not only about the subject of the Seminar, but also about the subject matter discussed. Firstly Bharata Nātya is safe, and there are no problems facing it. The real problems are the unseasoned interpreters of today. It appeared to me that the learned initiator of the debate was discussing the problems of the "*Tanjore Nautch Party*" and its problems. I would go to the extent of saying that Tanjore Nautch Party is one of the problems facing Bharata Nātya today, as also those who deem this nautch party or 'Sathir Katchēri' as Bharata Nātya, thanks to Shrimathi Rukmani Devi who probably with all possible good intentions started this mischief of calling something casual by a high sounding name. Commansense tells me that Bharata Nātya can be translated in the simplest way as the '*Dance of India*'. But Nātya does not mean dance only but actually means, 'a story presented on a stage where the participants dance and sing'. Nātya means nātaka. This is, what I believe, Bharata says.

It should not, however, be forgotten that music still is an adjunct in any natya performance, although music (gita) has rightly enlarged its scope, today, There is only one "art of dancing," I mean 'natya' in India. Bharata Nātya is known as Kathakali in Kerala, as Kuchipudi in Andhra, as Yakshgāna in Canara, as Manipuri (much simplified) in Assam, and as Kathak

in the north, and probably as Balinese dancing in the Bali island etc. The fundamentals of Bharata Nātya do not change and have continued to remain unaltered. The provincial colours are bound to be there, and they are there rightly.

Sometime back I was asked a question by a newspaper man, as to what was the difference between South Indian music and North Indian music? I was surprised at such a question! I could only tell them that I cannot think of any differences at all! I asked him whether there were South Indian Vēdas and North Indian Vēdas, and that put the questioner in his place.

I still condemn those who pass off this 'Sathir attam' as Bharata Nātyam. And you probably are aware that the 'Sathir Katcheri' mainly deals with certain preparatory items what is generally known as 'Patra pravesam' where the main artists, one by one, prepares the audience with his patra pravesa items like alarippu etc., before the real Bharata Nātya (dance drama) will be put on boards by all the artists before an all night sitting audience. Further it is not understood that Bharata Nātya carries with it a large scope for extemporisation or improvisation, just like *niraval, kalpana swaras* and *rāga ālāpana* in music which rarely have been talked about or brought into discussion at any time. This is conveniently forgotten even by the syllabus committee members. I am afraid, I do not wish to see Bharata Nātya buried like this in my life time. If a six month trainee can go about here and abroad and sell the six-month unripe goods as Bharata Nātya there is no sense in people toiling and plodding to become engineers and doctors jogging a life time. I have seen with my eyes a group of 200 girls doing alāripu and jatīswaram in Russia way back in 1955. Soon we shall have Satir āttams by American girls and Bhagavathars from Africa, thanks to the interest taken by those who have been entrusted this task. I beg to state that I may be excused for my vehement outburst, but the facts are there unaltered like the saptaswaras. I believe, I can forsee the turn of events that will inevitably take place in our country, along with the rapid changes that are going on in the world and the inevitable emergence of a socialistic pattern of life, which will also have a bearing on fine arts. Socialistic democracy is going to pull down the level of the fine arts but chamber dictatorship will remain. We should help the art dictators to live and survive. Dictators in arts are very necessary. When will I see 200 Bharatayanatya dancers dancing to the accompaniment of 500

singers and an ensamble of 2000 musicians to an audience of 25,000 — which I saw in Moscow as early as 1955. When will I see THIS in India. I have very great regard and reverence for you and your work; and I am sure you will understand, and do the needful by stopping this mischief, and if possible help to establish a Ministry of Culture as is done in many western countries. In John. F. Kennedy's words, art and literature are 50% politics.

Miss Rani Nydoo: I am sorry I came late, after the leader had covered half of his paper. But I get enlightenment from the rest of his speech as well as from the speeches of others who followed him. In South Africa, wherefrom I come, higher cultural life is just beginning to bud, and it is unthinkable that we could have such as intellectual treat as this seminar. I am extremely grateful to Mr. Ramasubramaniam for having introduced me to this Institute of Traditional Cultures. My sister Prema and I happened to be two of the privileged few in South Africa who have received training in Bharata Nātyam in India, although we do not lay claim to have come up to the stage of research in it; we had the good fortune to benefit many charitable institutions all over South Africa through the ninety to hundred performances we have given so far. I could perceive therefrom how this art has a universal appeal, even though the technique of gesture be little understood by the spectators. The combination of rhythm and music (instrumental and vocal) with the graceful movements rendered by the body and the face of the artiste compel attention everywhere. That is why I have come back to India to learn Kathak and other systems of Bharata Nātyam. I too have felt like my sister artiste, Mrs. Nirmala Ramachandran in the matter of language. I know very little Tamil and a smattering of Telugu; All the items that we render are in Tamil and Telugu. We studied the full import of the nuances of the scores and interpreted them. But a knowledge of these languages could not be expected in our audience. I have often felt the urgent need for composing scores in English by someone from India who can do them fairly well. The interpretation of the term 'alarippu' given by Ramaiah Pillay was interesting and enlightening. A similar interpretation for 'Thillāna", Thānam and other items may be useful. Even though I could claim to be a veteran of about a hundred performances in South Africa, I feel very shy of South Indian audiences, because the items that I perform are all stereotyped and rendered *ad-infi-*

nitum by almost all the artistes of India who had preceded me. I saw many world famous artistes rendering the same things. I must confess that I could get no aesthetic pleasure therefrom. Here too I sincerely felt a dire need for new creations and newer varieties of themes. I am extremely delighted to learn from Mr. Ramasubramaniam (Aundy) all about the activities of this Institute of Traditional Cultures, which restricts itself to South East Asian Cultures. I devoutly wish that it could include South Africa also. I am consoled however by the soothing fact that we, South African Indians, can also claim to belong to India culturally and ethnically. I think I am not publicising a proposal prematurely if I tell you that there is a serious attempt to organise an Afro-Asian Institute of this kind in South Africa with active cooperation of some of the intellectuals and artistes of Madras. The newly started Indo-South African Cultural Organisation (I.S.A.C.O.), with its counter part in Durban (S. Africa), may pave the way for the formation of the above Institution, which is sure to work hand in hand with this Institution of Traditional Cultures.

Mr. V. Ramasubramaniam, (Aundy): To me, who has sojourned for nearly half-a-century in the realm of 'Nāṭyam', the first problem facing me is the misuse of the term 'Bharata Nāṭyam' even by those who ought to know better. This newly-coined compound word, not in vogue upto 1925, is neither Bharata's invention nor the art of 'Nāṭyam'. 'Nāṭya', as we all know, is a dramatic performance and had never been a dance-performance of Alārippu, Varṇam, Jatīsvaram, and Thillāna, all of which go under the generic titles of 'Nritta' and 'Nritya' according to 'Bhāratīya Nāṭyasāstra.'

It is explicitly stated, by the author of the above treatise, that his sons and disciples were taught the arts of nritta and nritya by Tandu and/or Nandikēśvara, under orders from God Śiva. Even those systems, which are now called Odissi, Manipuri and Kathak use the same technique taught by Nandikēśvara in his 'Abhinayadarpaṇa', as re-stated by Bharata, in his treatise. Why then this misuse of a mis-leading term?

This term was coined first by Mr. E. Krishna Iyer in the twenties of this century, when he was resisting, almost single-handed, the then rampant anti-Nautch Movement, to fortify himself by the use of the honoured but mythical name of Bharata,

the author of the 'Nātya-Sāstra and it has stuck on through all these decades!

Mr. Sankar of the All-India radio was correct when he reminded the Tamilians of their own older term 'Chinna-Meḷam' (smaller musical recital), derived from the small 'Mukhavīna', instrument, used for this art, as against the longer 'Nāgasvaram', used for the 'Periya-Melam' (bigger musical recital). But, for various reasons, we cannot adopt that Tamil term for All-India usage. We must coin a new title. I suggest 'Lāsya-nrityam'.

The term 'Alarippu', used as the title of the opening number of a modern 'Bharata-Nātya programme, was and is a puzzle to many devotees of the art. Shri Ramayya Pillai, the doyen of contemporary dance-masters (Nattuvanārs), has interpreted it as an inverted form of the word 'Araḷippoo', (oleander flower). It is interesting and would have tempted us to accept it, had we no other more convincing alternative. But we do have an etymological alternative in the expanded term 'Alar-Aḷippu' (flower offering), the exact Tamil rendering of the Sanskrit term, 'Pushpa-Anjali'. 'Alar', in this sense, is used in the more famous appellation of Goddess Lakshmi in 'Alar-Mēl-Mangai' (lady on the flower). And Alārippu is the opening item of all dance performances, where the danseuse performs a dance of 'Flower offering' to an image of a God or Goddess, either real or imaginary.

Conventional costume and make-up are of primary importance in a nritta as well as a nritya dance recital. The contemporary mode of costuming a danseuse is as follows. An almost tight-fitting coloured pyjama covers her lower limbs upto her ankles. A Gold-embroidered silk or brocade is tied over it in such a manner that it hangs in tassel-like folds in front, reaching upto the middle of the legs, with one end of the brocade crossing, in between the thighs, to the dancer's hind side, to be tacked on to the belt at the back. The other end of the brocade goes up from the right waist to the left shoulder and further down to cover the back upto the waist. It comes back finally to the front to be tacked on to the belt at the left hip. The breasts are covered by an attractively-coloured tight-fitting bodice which leaves the neck, the waists, the abdomen and the lower halves of the upper arms bare. The jet-black hair, parted in the middle above the forehead, beautifully plaited, hangs at the back as a long tapering tasselled whip, reaching down to the back of the thighs. Neck-

laces, armlets, bangles, ear-rings and ear-pendents, nose rings, finger rings, belts and anklets decorate the visible portion of her body. The lips, the palms, the feet, and the nails are painted red.

I had been seeing this mode of costuming of the danseuses from my child-hood. I was informed by an old Nattuvanār friend of mine, who is now no more, that this mode was introduced to Tamil-Nadu by its Maratta rulers in the 18th century. It may be correct because the costume resembles in several respects the mode of dress of the lower classes of the people of Mahārāshtra.

If we resort to sculptural representations of dancers for information about the ancient mode of costuming the danseuses, we are led to conjecture that they were bare-breasted and bare-bodied from below the abdominal cavity, with only a transparent lower dhoti, nominally covering the lower limbs upto the knees. The Didarganj chauri-bearer, the Sanchi & Barhut bracket figures, the Belur Madanikas and the Orissan Dance-sculptures lead us to the conclusion that the courtesan castes were not permitted to wear, even during dance-recitals, more than scanty dresses. We had the same social restrictions in Kerala upto the beginning of this century. Violations had led to arson and bloodshed.

But literary evidence, gathered from the remarks of the lady-mendicant in Kālidāsa's 'Māḷavikāgnimitra', shows that Royal Dancers were accustomed to wear *opaque* dresses. As the speech of the nun in the context indicates her apprehension that the heroine would be dressed in such a way as to cover up her body-cantour she, therefore, specifically enjoins that the dancers must be dressed in transparent costumes, so as not to hide the beauty of the limbs.

In contemporary costuming, we perceive the spirit of the statement of Kālidāsa retained,—viz. not to hide the outline of the body and limbs of the danseuses. It is certainly possible to improve upon the above mode by the use of tight-fitting, flesh-coloured or transparent pyjamas and terylene bodices. But there is a major objection on aesthetic grounds, even if we ignore decency. It may suit teenaged danseuses, whose physical charms outweigh their histrionic talents. Rasikas, on the other hand, enjoy the beauty of the art in an experienced artiste of mature mind and experience, who could not be below the age of 25 or even 30. In such a performer, terylene may work havoc in an aesthetic mind!

And, again, I do not see eye to eye with those modern danseuses who change dresses to suit the characters they portray during the dance recital. Every art or craft has its *conventional uniform;*....The Kathā-Kālakshēpam performer, the Chākkiyar, the Ottam Thullal dancer, the temple priest, the vaideeka purohit, the lawyer and the judge have each their own uniforms. The shapes of the uniforms have of course changed with time and experience. But the *system of uniformity* persists everywhere. Why not then retain the *conventionality* of the danseuse's Costume, which, as it stands, does not mar the aesthetic effect?

I am not ignoring the arguments of that school of realists, who advocate appropriate costumes for kurattis, snakecharmers, hunters, cow-herdesses, Sri Krishna, Śiva &c...I am afraid this school errs in imagining that they could create better effects by change of costumes. They are certainly right if the performance be a stage-scene, where more than one character appear, but not in a solo or duet nritya. If you attempt to stretch the argument further, you will have to change costumes for every item of a day's programme to suit Rāma, Krishna, Gopis, Śiva, Pārvati, Rādha, Subrahmanya, Valli and other characters too, which are now being played in the one *conventional* costume.

There is, further, an opposite school of aesthetic thought, which thinks in a different way. Let me illustrate it by a personal anecdote:—when, in 1937, I had been staging at Tirunelveli some of my plays, the late T.K.C., the late MM. V. Swaminātha Iyer, the late Paul Nādār, Prof. A. Srīnivāsa Rāghavan and others honoured me by arranging an 'At Home', at which I was requested to give a 'Reading' of two of my plays, *Book in Hand* and *without make-up or costume.* My visible facial expressions and audible inflections of voice evoked enthusiastic cheering and applause from all the 150 & odd intellectuals present at the party, even at certain situations where it *had not* reacted so, *when put on the stage* and my actors and actresses were experienced experts, *donning most appropriate and accurate* costumes. The Mahāmahōpādhyāya and T.K.C. embraced me at the end of my performance and enunciated the theory that "*any costumeless and scene-less presentation of a histrionic art must always be more effective aesthetically than a realistic show*". And I too agreed with them.

When I quoted Kalidāsa's verdict on costuming from his 'Mālavikāgnimitra', I did so with the express motive of distinguish-

ing the art of 'Nritya' from that of 'Nātya'. That play was a 'Nātya', but Mālavikā's 'Nritya' dance was but an inset. A Nātya can have many Nritta and Nritya insets within it, like the sculptures of a temple gopuram, but not the reverse. To use Nritya technique, as they are, in enacting Nātyas is like a child attempting to beget its own mother: Nritya's essence is the *Gestural description* of emotions and ideas by the dancer, while Nātya's essence is the evoking of 'Rasas' sentiments in the spectator by *a Rational continuity of expressions of Emotions and actions* of the characters. Many of the modern survivals of the so-called 'classical dance-dramas' like Kuravanji, Kathakali, Bhāgavata Mēla Nātaka, Yakshagāna and Kathak fail to evoke any Rasa in a modern spectator because of their injudicious use of 'Aḍavus', 'Karaṇas', 'Purṟappaḍus' and 'Muthāppus' which are Nritta and Nritya techniques. This practice owes its origin and growth to the imperfect study,—sometimes absence of study of the 'Nātya-Sāstra' and its commentaries by our dance-masters and Nattuvanārs, who have become what they are by their 'cliche-training' from father to son or from teacher to pupil, all based solely on Nandikesvara's Nritya Treatise, the 'Abhinaya-Darpaṇa'. When modern savants and indologists like S. K. De, P. V. Kane, A. K. Coomaraswamy, S. Levi, Winternitz, Rāghavan, Keith, Hall and others were breaking their heads over interpretations of texts of Bharata, Abhinavagupta, Dhananjaya, Bhoja & others, these dance-masters were cloistered in their un-lettered goshens of 'Adavus', Karaṇas' and 'Muthāppus'!

It is high time, therefore, that the learned savants cease to boost modern dance-masters patronisingly, as if the art would die by criticism. The stage of boosting is long past and the stage of dance-criticism is overdue. I suggest that a journal of dance-criticism be started in the city of Madras to educate not only the public but also the artistes and their teachers.

There are certain artistes and dance-masters who proudly profess that they are 'un-compromising' in their clinging on to tradition. Such an attitude by itself is not quite rational, as art is said to live in newer forms. But let us not go at a tangent by arguing that point. Let us proceed to examine when and where the so-called 'Traditions' in art began. Mr. Ramiah Pillai, the veteran Nattuvānar, was himself throwing a bomb-shell on the traditionalists, when he declared that the enunciation of 'Jatīs'

and 'Jatīsvarams' in a dance-recital was not more than a century old: How, then, did it creep in? Can you call it traditional?— Change, therefore, is inevitable and sometimes necessary also.

But, I have to remark painfully that certain innovations, made by the self-styling 'Traditionalists' themselves, in their dance-recitals, belie their professions. It has been the tradition from time immemorial that the dance-masters, vocalists, instrumentalists and drummers were to stand in a group very close to the solo or duet dancers and to follow them up all the way through the central aisle in the middle of the audience and to retreat backwards as and when the dancers gracefully retreated, during the punctuations of rhythms. The dancers enacted their roles, invariably facing one or more individuals, seated nearest to them, as if they were their co-characters to whom they addressed their dialogues and emotions. Such an intimacy of contact produced an automatic participation of the audience in the performance and it created an audience-actor-rapport.

But, Alas! what do we have now?—A proscenium stage, 10 feet away from and three feet above the nearest (front-row) spectator, on which the dancer performs, while the dance-master, his assistants and musicians are also *seated* there on one side, with one or more *microphones* before them. The dance-master holds in his hand a short *stick*, instead of the older cymbals and *raps* it during dance-punctuations on a wooden board, uttering vocal jatis. Is this tradition?

I do, therefore, advocate a return to that older mode of performance in the midst of an audience. If the modern spectators are not inclined to sit on the floor, they can be given chairs. But then, there must be a raised central aisle, five feet wide and one-and-a-half feet high for the artiste and her troupe to perform. It is of primary importance here that the eye-level of the spectator must be as high as the base of the dancer's thighs, for obvious reasons.

I quite endorse the suggestions of widely-travelled artistes, like Mrs. Nirmala Ramachandran, that scores must be composed in all languages, including English. I advocate, further, a fresh approach to the art through the adoption of themes of religions other than Hinduism. If dances of peacocks, horses, bulls, monkeys and snakes,—not to speak of the many secretly-performed obscene

scores,—could be effective, why not historical, pastoral, scientific and mechanical themes?

My next point relates to the impact of the modern foreigners on the art of Nritya. They are beneficial in one way and otherwise in other ways. Most of these tourists come with their colour-cameras and take snap-shots of the spectacularly *grotesque* make-up and costumes of the Kurathis, Kuravas, Snake-charmers, and demons, ignoring serious characters. They publish and broadcast distorted pictures of our dance-art and culture. As most of the contemporary artistes in India are *Teen-Aged Girls*, who had not crossed the 7th standard in their general education, they and their mothers begin to think that the genuine art, that captivates even international audiences, lies in such grotesque dances and engage themselves in developing what they have chosen to call 'Oriental Dances'. They even openly decry the classical padams.

There are, however, some genuine students of the art among the foreigners also. But their ignorance of the local languages makes their expositions mechanical. They entirely miss the subtle nuances. Their originality, if any, is often stifled by the vague notions of tradition, inculcated into them by their cliche-educated Indian Dance-Teachers. Many of them seriously discourage Nritya scores in English, French or German.

I, therefore, suggest to these foreign artistes to go back to their countries to study their own dance-systems and attempt to evolve an integrated dance-technique, which may become international. The un-inhibited foreigner alone can evolve such a technique.

Miss Edwina's idea of an academy of dance at Madras can be of practical value, if it chooses to function as a dance research Institute and never as a Central Representative Union of artistes and teachers. Craft-democracies are the breeding pools of intrigue, corruption, nepotism and many such varieties of bacteria.

Mr. Viswanathan: I have followed the discussion that took place. Several questions were raised. As an artiste belonging to a particular family of dancers, I find that some of these questions are ticklish and delicate. So I will not answer them. It is rather difficult to start an institution where you can have all dance teachers together. It might be good to have such an institution but the difficulty lies in the difference of opinion among

the dance masters. The same is the position with regard to the techniques. Each teacher has his own style, technique and teaching. We cannot standardise them.

The Director: In winding up the seminar he observed: It is my duty to thank Mr. Viswanathan for having led this seminar. I am grateful to those who made it interesting by discussing the problems facing Bharata Nātyam to-day. I have no comments to make on the subject of the seminar because I am not an expert in Bharata Nātyam. This much I think I can say. It seems to me that dances like Bharata Nātyam have two aspects, one religious and the other social. Probably the religious aspect predominated in the early stages and now the social aspect predominates. It is a change which has followed among so many other social reforms. The religious aspect of dance is profusely represented in our temples which contain numerous sculptural dance poses. I thank you again.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note*: Titles of books and periodicals are in italics; under each subject and country, books are listed first and then articles, all in alphabetical order).

Abbreviations

BDCRI:	Bulletin of the Deccan College Research Institute
BRMIC:	Bulletin of the Ramakrishna Mission Institute of Culture
BSOAS:	Bulletin of the London School of Oriental and African Studies
E & W:	East and West
IAC:	Indo-Asian Culture
JAOS:	Journal of the American Oriental Society.
JASP:	Journal of the Asiatic Society of Pakistan
JIH:	Journal of Indian History
JRAS:	Journal of the Royal Asiatic Society of Great Britain & Ireland
Phil. E & W:	Philosophy East and West

ARCHAEOLOGY

INDIA:

Lal, B. B.: *Indian Archaeology since Independence*: (Pp. 107, 44 plates, and 7 figures, Delhi; Motilal Banarsidas, 1964. Price Rs. 15.00. Rev. *JAOS*, Vol. 86, No. 2, June 1966, pp. 225-229):

The book consists of a short text of 7 chapters ranging in length from one page to 29 pages. Glossary, bibliography, Index and illustrations follow. The book "Is neither science nor art, nor yet satisfying blend for the content lacks meaning and the 'racy style' limps badly."

Sankalia, H. D.: *Prehistory and Protohistory in India and Pakistan* (University of Bombay, 1963; pp. XXVIII + XXII, 315, 130 figs. 3 maps, 36 plates. Rev. *E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, page 181):

This collection of lectures bears on the ancient civilization of India and Pakistan in terms of human and cultural evolution. It is a detailed and up-to-date analysis of excavation sites and finds. Suggestion outlines are given to solve the main problems concerning the origin, influence and inter-pretation of the features of different cultures.

Sankalia, H. D.: *Stone Age Tools — Their Techniques, Names and Probable Functions* (Poona, Deccan College, Postgraduate and Research Institute, 1964; XVII 114, pp.; 133 figs. Rev. *E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, pages 181-182):

This is a manual of Palaeoethnology exemplified by Indian prehistory. Herein descriptions and illustrations combine to provide a clear idea of the techniques of Palaeolithic, Mesolithic and Neolithic.

Wainwright, G. J.: *The Pleistocene Deposits of the Lower Narmada River and an Early Stone Age Industry from the River Chambal;* (Baroda, Sayajirao University — Archaeology and Ancient History Department, 1964; VIII 91 pp; maps, plates and drawings, Rev. *E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966. page 182):

Part I of the book publishes the research on the Pleistocene deposits on the lower course of the Narmada and Part II describes the tools and other materials collected in the 4 localities of Madhya Pradesh, along the course of the R. Chambal.

Agrawala, R. C.: A Rare Mahiṣamardinī Relief in the National Museum, New Delhi: (*E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, pp. 109-111):

Hundreds of Terracotta reliefs and stone specimens going back to a time prior to the Post-Gupta period show the antiquity of the cult of Mahiṣamardini in the plastic art of India. At the National Museum in New Delhi is a figure of the Devi, two armed, in sandstone from Kānchipuram. The author discribes the various forms of Durga and the Demon found in the many panels and concludes that, till the end of the Gupta period, the motifs depicting the Demon in animal form, are absent.

Coarelli Filippo: The Bronze Handles of Chārsada: (*E & W*, N.S. Vol. 16, No. 1-2, March-June 1966, pp. 94 to 108):

The three bronze handles discovered by chance in 1958 at Chārsada (W. Pakistan) and now kept in the National Museum of Pakistan are well illustrated in plates. It seems that they might have been imported from Syrian area somewhere during the latter half of the 2nd century A.D. The workmanship of the handles is superb and the human figures in the handles are artistic in design and life-like.

Pande, B. M.: Ring Wells in Ancient India (*BDCRI*, Poona, 1966, pp. 207 to 220):

Ring wells, variously identified as draw wells and soak pits are discovered at many places extending from Shahbazgarhi in the North to Arikimedu in South India. They claim a date as early as the 5th-4th Century B.C. It is said that the idea of constructing such wells is foreign to India and might have come from the Achaemenid Empire.

Rao, S. Nagabhushana: Middle Stone Age Industry at Asifabad; (*BDCRI*, Poona, 1966, pp. 199-206):

Asifabad is the headquarters of a Taluk of Adilabad District in the N. E. of Andhra Pradesh. The excavations there in Feb. 1965 led to the find of flakes. This tool tradition goes well with the 'Nevasian' industry in view of its striking similarity in raw-material typology and technology and is assigned to the Upper Pleistocene period.

Taddei Maurizio: A Problematical Toilet-tray from Uḍegram: (*E* & *W*, Vol. 16, Nos. 1-2, March-June 1966, pp. 89-93):

The author discusses here the significance of a toilet tray discovered at Uḍegram (Swat) during excavations. He concludes (1) that the scene depicted on the tray is embodied in terms that are not human since the figures emerge from a lotus flower. (2) that the scene must be interpreted as a ritual banquet and (3) that the presence of a personage with Phrygian cap is reminiscent of Mithraic environments.

ART

INDIA

Rama Rao, M.: *Saivite Deities of Andhradesa*: (pp. 94, plates XX. Sri Venkateshwara University, Tirupati, 1966. Price Rs. 6. Rev. *JIH*, Vol. XLIV, Pt. II, 131, Aug. 1966, pp. 597-598):

The sculptures of Saivite temples in Andhradesa, described here belong to the period from 6th to 16th century A.D. and illustrate the artistic activities of the Viṣnukundins, Cālukyas, Pallavas, Eastern Gangas, Colas and Vijayanagar rulers. The chosen deities are Śiva, Gaṇapati, Kumāra and Devi found in the temples at Mogalrajapuram, Alampur, Mahānandi, Gudimallam, Drākshārāma, Tirupati, Kālahasti, Śrīsailam, Lepākshi etc. This is illustrated with 20 well-chosen plates.

Bose, Narayan, Folk Media of Communication in National Development; (*BRMIC*, Vol. XVIII, No. 9, September 1967, pp. 288-296):

The author of the article makes a challenging comparison between the old folk forms of communication like Mela, festivals, drama, and dance with the present day forms like cinema, radio, theatre, newspaper, reading room, book etc. He feels that the modern methods influence only the sophisticated groups, which are smaller in number and the effect is more or less short lived. On the other hand, the folk forms, being continuous expressions of popular culture, are abiding in their effect and tend to influence character-building and development of personality. Folklore in India includes Puranic Tales, Cosmology, creation of Gods and Goddesses, Legends, Fables, Tales about demigods and ghosts, about animals, festivals and dances, and superstitions and proverbs. These subjects are well preserved in books like Pañcatantra, Vetāla Pañcavimsati Jātakās and Kathāsaritsāgara. The author stresses the need for Government popularising Jātra, Kathākatha, Drama, Scroll, Rāmlila etc., to create a spirit of oneness and integration among all the rank and file of the population, sophisticated and otherwise of India.

Neog, Dr. Maheswar: The Heritage of fine Arts in Assam; (*The Assam Quarterly*, Vol. 4, No. 1, January-March 1967, pp. 13-32):

A study of Technical sciences and fine arts in Assam is being carried out in this article. Early in the Christian Era, Assam became Aryanised. From then on, the old and new trends fused and a profusion of Architecture, Sculpture and Aesthetics grew. The author outlines them in great detail by inviting the reader's attention to the great names of the country connected with their growth. He concludes by saying that much excavation work remains to be done in Assam to link it to the great Indian Tradition.

CULTURE

INDIA

Renou, Louis: *Hinduism*: (Great Religions of Modern Man Series. Gen. Ed. Richard A Gard. New York: George Braziller, 1961. Pp. 255. Price 4.00 dollars. Rev. *Phil, E & W*, Vol. XV, No. 1, January 1965, pp. 75-76):

This author has beautifully presented the highlights of Hinduism from the Vedas to Radhakrishnan. He strikes an original

note by describing Hinduism as a wisdom rather than as spirituality. The book covers a wide field from Vedism, texts of Hinduism, Religious sects, Indian society, and translations of some sanskrit and non-sanskrit texts of Saiva, Vaishnava mystics and those of Ramakrishna, Tagore, Gandhi and Radhakrishnan. The book is a charming introduction to Indian wisdom.

Spratt, P.: *Hindu Culture and Personality, A Psycho Analytic Study*: (P. C. Manaktala and Sons, Bombay, 1966, pp. VIII + 400. Price Rs. 32. Rev. *JIH*, Vol. XLIV, Pt. II, No. 131, Aug. 1966, pp. 609-612):

The principal elements of Hindu culture are outlined here on the basis of the theory that the culture of a people is largely determined by some common and characteristic psychological traits distinguishing most of the infants in a society. From this Spratt concludes that some of the important and distinctive elements in Indian personality and culture are the outcome of narcissism. The reviewer disagrees with some of the assertions of the author.

Misra, Bhabagrahi: Rice Rituals of Orissa: (*Asian Folklore Studies*, Vol. XXV, 1966, pp. 235-246):

The author outlines here the rites and beliefs connected with rice cultivation in Orissa. They are linked with the Hindu calendar, beginning with the rites of the plough and ending in harvest rituals. The rites contain elements of Brahminism while the cult of mother Earth is Pre-Aryan. All those ceremonies "Include both rites of passage and synthetic rites — direct or indirect, positive or negative for fertility, multiplication and growth."

Ranganathananda, Swami: Indian Philosophy of Social Work (*BRMIC*, Vol. XVIII, No. 8, Aug. 1967, pp. 237 to 249):

This is an address delivered by the author at the 27th convocation on June 3, 1967 of the Tata Institute of Social Sciences, Bombay. The author quotes extensively from the Upanishads and Bhagavatgita to make clear the concept of India's philosophy of work, including social work. He takes note of the double reference of all work in man's heritage namely this worldly welfare and other worldly excellence which were subjected to an investigation in the light of the spiritual vision of man developed in the Upanishads. Modern trends in man's actions in the welfare

state have to contend against inner insecurity in the context of external security. This needs a change in the behavioural social outlook of men, who should be more serviceable to society and pure at heart.

MALAYA

Thani Nayagam, Xavier, S: *Reference Guide to Tamil Studies* (University of Malaya Press, Kuala Lumpur, 1966, p. 122. Price M $ 7.50, O.U.P. London; Rev. *IAC*, Vol. 16, No. 2, April 1967, pp. 128-29):

The object of the author, in writing this bibliography, is to provide a reference hand book for students of 'Tamilology" in Malaya. It covers an extensive cultural ground — Literature, Anthropology, Archaeology, Arts, Epigraphy, Social History, comparative religion and other similar subjects and is selective. The author, a professor of Indian Studies in the University of Malaya at Kuala Lumpur, has taken pains to make the book appealing and instructive.

S. E. ASIA

Majumdar, Dr. B. K.: Java and Indian Influence: (*IAC*, Vol. 16, No. 2, April 1967, pp. 82-94):

The article gives a full account of the settlements of Indians in Java in early times and the influence of their varied culture on the natives of the island. The author details the political history of the island, the rise of Eastern Java to prominence; the religion, art, architecture, law and literature of the people with special reference to the impact of Tamil and Sanskrit literature on the life and culture of the islanders.

HISTORY

INDIA

Ali, M. Athar: *The Mughal Nobility under Aurangazeb* (Asia Publishing House, 1966, 15 cms. × 23½ cms, pp. X + 294. Price Rs. 20. Rev. *INDICA*, Vol. 4, No. 1, March 1967, pp. 69-71):

The author discusses in this work, the reign of Aurangzeb with the aid of statements and biographical facts collected from all available sources. It makes a good study of the medieval period of Indian History dealing with all types of institutions of the age.

Goshal, H. R.: *Economic Transition in the Bengal Presidency;* (1793-1833), (Firma K. L. Mukhopadhyay, Calcutta, IInd Edition, 1966, pp. 322; Rev. *JIH,* Vol. XLIV, Pt. II, No. 131, Aug. 1966, pp. 635-636):

The flourishing industries of India lost their importance at the close of the 19th century. The author's view is that due to the adoption of Laissez Faire policy and the Industrial Revolution in England with its adverse effect on India, the Indian trade economy suffered. This resulted in impoverished economy, unemployment, mass poverty, famines and misery.

Metcalf, Thomas, R.: *The Aftermath of Revolt, India,* 1857-70 (Princeton University Press, Price 45 Shillings net. Rev. *JIH,* Vol. XLIV, Pt. II, No. 131, Aug. 1966, pp. 605-606):

Here the author shows how the Mutiny witnessed a set-back to the reformist enthusiasm of the British administrators. The influence of the Revolt on the princes, landlords, tenants, and civil servants is examined in a dispassionate manner. The British thenceforward distrusted Indians and assumed an air of racial superiority.

Shyam Radhey: *The Kingdom of Ahmadnagar*: (Motilal Banarasidass, Delhi, 1966, pp. XVII, 435. Price Rs. 20, Rev. *JIH,* Vol. XLIV, Pt. II, No. 131, Aug. 1966, pp. 641-43):

Historians and scholars have now come to realise that Deccan also played a part in the formation of Indian culture. In this book the rise and fall of the Bahmani Kingdoms leading to the formation of autonomous provinces is outlined, with special reference to the Nizam Shahis. The account of Ahmadnagar has been "narrated with balance.' The book is fully documented.

Silver, Arthur, W.: *Manchestermen and Indian Cotton,* 1847-72: (Manchester University Press, 1966, pp. 349, Price 56 Shillings. Review *JIH,* Vol. XLIV, Pt. II, No. 131, Aug. 1966, pp. 635-636):

Stress is laid here on the way in which a transition took place in India in the latter half of the 19th century, resulting in India becoming an exporter of raw cotton and importer of manufactured goods due to activities of the Manchester businessmen. The book is an authoritative study on the subject based on wide materials collected from various sources.

Smith R. Morton: On the White Yajurveda Vamśa: (*E & W*, N.S. Vol. 16, Nos. 1-2, March-June, 1966, pp. 112-125):

Much headway has not been made in constructing a chronology for the development of early Indian thought as traced in the Vedas and Vamsas. In the light of the details found in the Vedas and Aranyakas, the author has worked out the chronology of the list of seers and has reconstructed it on a comparative basis. The Kaṇva, Atri, Asur Sañjivi putra and other schools are arranged in chronological order.

S. ASIA

Tinker, Hugh: *South Asia: A Short History*; (Pp. VIII, 287, 8 plates, London, Pall Mall Press 1966, Price 42 Shillings. Rev. *BSOAS*, Vol. XXX, Pt. I, 1967, page 249):

The first half of the book, consisting of 5 chapters is devoted to early history, Economic life, Government, religion, coming of Europeans to S. E. Asia etc. covering the period from the Paleolithic to early 19th century. The second half interprets the recent history of the region. The conception of the maps is highly original.

Wertheim, W. F.: *East-West Parallels, Sociological Approaches to Modern Asia*: (pp. VII+248. Chicago Quadrangle Books, 1965. Rev. *JAOS*, Vol. 86, No. 2, June 1966, pp. 222-23):

The author analyses, in this book, various facets of modern south-east and South-Asian polity with a sociological framework. It includes such topics as society as a composite of conflicting value systems, religious reform movements in S.Asia, inter-island migration in Indonesia, social change in Java, religion, bureaucracy and economic growth etc. The author has made use of Dutch language sources, not of easy access to other authors. The chapter on corruption in S.E. Asia is the best.

S.E. ASIA

Bastin, John (Ed): *The British in West Sumatra;* (1685-1825) (XLII, pp. 209. Front 4 plates 5 maps, Kuala Lumpur; University of Malaya Press, 1965. M 33, distributed by O.U.P. 88 sh. Rev. *BSOAS*, Vol. XXIX, Pt. 3, 1966, pp. 650-651):

This is a valuable and scholarly contribution to the study of the early forms of European control in Indonesia with special reference to Sumatra. The copious footnotes on ancillary matters such as local Chinese settlement, the Bugis mercenaries employed by the

company, the opium and pepper trade, the ravages of small pox, and the British use and final manumission of slaves in 1818.

De Graaf, H. J.: *De Regering Van Sunan Mangku—Rat Di Tegal-Wangi, Vorst Van Matarain, 1647-1677 II* Opstand enondergang (Verhandelingen Van hat Koninklijk Instituut Voor Taal—Landen Volken Kunde, Deel 39: pp. VIII, 214, 's Gravenhage; Martinus Nijhoff, 1962 Price, Guilders 22.50 Rev. *BSOAS*, Vol. XXIX, Pt. 3, 1966, page 681):

The book outlines the history of the Javanese kingdom of Mataram and its relations with the Dutch East India Company during the latter part, of the reign of Sunam Mangukurat I Tegal Wangi (c 1660-1677). The style used is rather loose, with old-fashioned colloqualisms.

Johns, A. H. (Ed. and Tr.) *The Gift Addressed to the Spirit of the Prophet;* (Oriental Monograph Series No. I CV), pp. 224, Canberra, Centre of Oriental Studies, Australian National University, 1965, Rev. *BSOAS,* Vol. XXIX, Pt. 3, 1966, pp. 646-47):

For those students of South East Asian culture not fully acquainted with the Dutch language, this book is a valuable aid to the knowledge of the spread of Muslim Mysticism in Java. The Muslim traditions adduced in the notes are attractive and useful.

LITERATURE

INDIA

Bhattacharyya, Durgamohan (Ed.): *Paippalādasamhita of the Atharvaveda First Kānda*: (Calcutta Sanskrit College Research Series, No. XXVI, Texts No. 14 (VII) XL, pp. 105 plate. Calcutta, Sanskrit College, 1964—Price Rs. 10/- Rev. *BSOAS*, Vol. XXX, Pt. I, 1967, pp. 201-202):

The editor here reconstitutes the Samhita with the help of the 3 Orissa Mss available for the first Kānda. The text is collected with the standard version of the Saunaka. It is now known that the Paippalāda was brought to Kashmir from Karnata desa prior to the supposed date (A.D. 1519) of the Śāradā Ms.

Dutta, Kali Kumar (Ed.): *Kundamāla of Dinnāga,* (Calcutta Sanskrit College Research Series, No. XXVIII, pp. XVIII+224, 100+76, 1964. Price Rs. 22.50 Rev. *JAOS,* Vol. 86. No. 2 June 1966, pp. 220-222):

The text is based on 4 Mss. found in fragmentary and defective condition in the Tanjore Palace Library and Government Ori-

ental Library, Mysore. Its theme, based on the Uttarakāṇda of the Rāmāyaṇa bears a striking resemblance to Bhavabūti's Uttarāramacarita. According to the colophon in the Tanjore Ms, the name of the playwright is Dhīranāga and not Dinnāga. It is a masterpiece of Sanskrit Drama.

Saddhatissa, H. (Ed.): *Upāsakajanālaṅkāra*: (pp. X, 372, London; Luzac and Co., Ltd., for the Pali Text Society 1965, £6-6 sh. Rev. *BSOAS*, Vol. XXX, Pt. I, 1967, pp. 202-203. See also *JRAS* 1966, Pts. 3 and 4, pp. 154-55):

This is a Pali work relating to the monastic order of the Buddhists. It deals extensively with the canonical and non-canonical aspects like the three Saraṇas, the two Dhutangas, the five Antarāya kara Dhammas etc., Copious quotations are taken from the Piṭakas, the Aṭṭhakathas, the tīkas, the Visuddhi magga and also from the Saddhammopāyana. Ten palm leaf mss of Ceylon and one of Burma have been used in the preparation of this critical edition.

Sadiq, Muhammad: *A History of Urdu Literature*: (pp. 430, Oxford University Press, London, 1964. Rev. *JAOS*. Vol. 86, No. 2, June 1966, pp. 243-244):

Structurally the work is an intelligent survey of Urdu Literature, though, in details, it is not well balanced. Because of its readability and its intelligent and lively interpretation, it is commended.

Somasundaram, J. M.: *Two Thousand Years of Tamil Literature*, (Annamalainagar, Annamalai University, 1959, pp. vi, 380, Rev *E and W*, N. S. Vol. 16 Nos. 1-2. March-June 1966, page 163):

The volume on Tamil Literature is really an anthology, including essays and translations, poetical, literary, ethical and philosophical-religious selections. Literary samples from Puranānūru, Pattup-pāttu, Kalittogai, Ayn-kuru Nooru, Silappadikāram, Manimekhalai, Tirukkural, Nal-vazhi, Nanneri and works of later saints are put together.

Śrauta Kośa, Encyclopedia of Vedic sacrificial ritual comprising the 2 complementary sections, namely, the Sanskrit section, Part II, pp. 1-12+539—1212 (Poona; Vaidika Samsodhana Mandala, 1963, Rev. *JAOS*,, Vol. 86, No. 1, March 1966, pp. 46-47):

This is one of the most important works, published in recent years, in the field of Vedic studies. C. G. Kashikar the Editor-in-

charge and Prof. R. Dandekar the translator have done it carefully and accurately. The book contains 10 Chapters (VII to XVI) and is indispensable for every scholar interested in Vedic ritual.

Swaminathan, V. (Ed.): *Mahābhāṣyatīka by Bhartrihari;* Vol. I, (Hindu Vishvavidyalaya Nepal Rajya Sanskrit Series. Vol. II, pp. IV, VII, 178 Varanasi, Nepala Rajyasanskrtaprakāsanamaṇḍala, 1965. Price Rs. 7/- Rev. *BSOAS*, Vol. XXX, Pt. I, 1967, pp. 246-47):

This volume contains 4 of the 7 extant Āhnikas, and the remaining 3 will be completed in the Second volume. The mūla recalls some valuable readings till now not studied.

Varma, Satyakama; *Hindi-sahityanusilana* (Hindi-Sahitya kā Sārvāngina—samksipta—aitihāsika adhyayana) (Delhi, Bhārati Sāhitya mandira, 1962, pp. 596. Rev. *E and W.* N.S. Vol. 16, Nos. 1-2, March-June 1966, page 162):

This is a summary account of Hindi Literature from the early beginnings to the present day. It includes problems of Hindi and Apabhramsa, the relation between Sanskrit and vernacular literature and the influence of religious and political thought on literature. The book is handy and useful.

Ingalls, Daniel H. H.: The Cāṇakya Collections and Nārāyanā's Hitopadesa: (*JAOS*, Vol. 86, No. 1, March 1966, pp. 1 to 19):

The author here combines three papers of related nature; a general consideration of the Cāṇakya literature, a review of Dr. Ludwick Sternbach's recent edition of the Cāṇakya texts, and a reassessment of the relation of those texts to Hitopadesa. The literary merit of many of the Cāṇakya and Hitopadesa verses lies in the light which they throw on the obscure chapter of Indian History which is spanned by the Pāla Dynasty.

Misra, L. P.: A Critical Note on Vidyapati; (*E and W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, pp. 126-138):

Vidyapati, the author of a major work *'The Padāvali'* and a contemporary of Kabir has contributed much to poetic literature in Maithili language. His life and work are portrayed here. He is said to have worked under the inspiration of King Puraditya and King Narasimha. His love lyrics are famous and it is presumed that he died in 1450.

MEDICINE

INDIA

Talim, Meena, V.: Surgery and Surgical Instruments in Buddhist Era; (*Indica*, Vol. 4, No. 1, March 1967, pp. 1 to 6):

Valuable service has been rendered to medical science by reputed Buddhist scholars like Nagarjuna thera and Jivaka Komāra bacca. A number of anecdotes are noted about Jivaka's skill in surgery and the persons treated by him. The names of the medical instruments used are given as also their pictures. The stories show that anatomy and dissection of the human body were known in Ancient India. The science developed under the Buddhist patrons Asoka, Kanishka and Harsha.

MUSIC

THAILAND

Yupho, Dhanit: *Thai Musical Instruments*, translated from the Thai by David Morton (Bangkok, Siva Phorn, Makkasan Circle, 1961, xii+104 p. Rev. *E and W.*, N. S. Vol. 16—Nos. 1-2 March-June, 1966, page 140):

Thailandese are heir to the ancient and noble musical art. They used a number of percussion instruments in wood, metal, skin or leather. The author has produced photo-graphs of musical groups and drawings of traditional instruments. Almost every citizen of the land was a musician and it is said that the art was copied by the Chinese.

PHILOSOPHY

INDIA

Chatterjee, Ashok Kumar: *The Yogācāra Idealism*: (Banaras Hindu University Darsana Series, No. 3, 1962, pp. XII+309 Rev. *Phil. E and W*, Vol. XV, No. I, 1965, pp. 65 to 73):

According to Buddhist Yogācāra Idealism as embodied in *Madhyānta—Vibhanga*, the Sāmkhya *Puruṣa* is replaced by *Abhūta Kalpana* (Imagination of unreality) and *Prakrti* with *Sūnyata* (voidness). In the Buddhist system, both are real; they coexist and yet are distinct. *Sūnya* is said to be the *tathāgata-garbha* or womb of the *tathāgata* which is the source of everything. The views of Chatterjee and Prof. Raju in this context are discussed.

Mālvania, Pandit Dalsukh (Ed.): *Ācārya Jinabhadra's Visēsāvāsyaka Bhāṣya*, with auto-commentary, Part I: Pub. 1966. Lalbhai Dalphatbhai Bharatiya Sanskriti Vidyāmandira, Ahmedabad, Price Rs. 15/- Rev. *IAC*, Vol. 16, No. 2, April 1967, page 128):

The auto commentary, left incomplete by Jainabhadra, a Jaina teacher of the 5th to 6th century A.D. was subsequently completed by Kottārya. The printed versions and the mss. are critically studied here. The author, belonging to the Swetambara sect deals with the basic tenets of Jaina philosophy.

Nikhilananda, Swami: *The Upanishads* (London, George Allen and Unwin Ltd., 1963, pp. 392, Rev. *E and W.*, N.S. Vol. 16, Nos. 1-2. March-June, 1966, page 171):

This is a condensed form of the 4 volumes of the major 10 Upanishads translated from the Sanskrit by the Swamiji for Harper and Brothers of New York. The author presents here the text in the light of the commentary of Sri Sankarāchārya and is a typical portrayal of vedantic non-dualism.

Sastri, Hiralal, (Ed. and Tr.): *Karmaprakriti of Shri Nemichandra Āchārya* (Jnāna pītha Mūrtidevi Jaina Granthamāla Prakrit grantha No. 11, pp. 31, 158, plate, Varanasi, Bharatiya Jnanpith, 1964. Price Rs. 6/- Rev. *BSOAS* Vol. XXIX, Pt. 3, 1966, page 675):

This work appears to be compiled by some unknown person at a later period than the Gommatasāra of Nemichandra and wrongly attributed to him. It contains 161 Prakrit verses dealing with the various cardinal doctrines of the Jainas. The book has a useful index containing a vocabulary of technical terms on the theory of Karma, with diagrams showing various *samhananas* produced by different varieties of karma.

Sen Gupta, Anima; *Essays on Sāmkhya and Other Systems of Indian Philosophy* (Patna, United Press Ltd., 1964, pp. IV+170. Rev. *E and W*, N.S. Vol. 16, Nos. 1-2. March-June 1966, page 171):

This is a collection of essays and articles periodically published by the author. Here the Sāmkhya system with its *Puruṣa-prakrti* dualism, the Nyāya-Vaiseṣika school of thought, the antogonism between Advaita and Visiṣtādvaita are all discussed.

Venkataramanan, K.: *Nagarjuna's Philosophy,* as presented in the Mahā-Pragnāpāramita—Sāstra: (Pub. for the Harvard—

Yenching Institute, Cambridgs, Mass. by Charles E. Tuttle and Co., of Rutland, Vermount and Tokyo, 1966. Price 10.00 dollars. Rev. *IAC*, Vol. 16, No. 2, April 1967, pp. 127-28):

The book is a valuable contribution to our understanding of the Mādhyamika doctrine as taught by Nāgārjuna, of its place and significance in the development of Indian political thought during the early Christian centuries and of its influence on Chinese philosophers culminating in the Zen School.

Deutsch. Eliot, S.: Karma as a "Convenient Fiction" in the Advaita Vedānta: (*Phil. E and W*, Vol. XV, No. 1, Jan. 1965, pp. 3 to 12):

The author feels that Indian philosophers have neglected to approach the doctrine of 'Karma critically. *Karma* is said to be a 'law' which sets forth the relation that obtains between one's actions and one's state of being. The author makes a critical study of the Pramāṇās like *Pratyakṣa, Upamāna* etc. detailed by the Advaita Vedāntins and shows that, within the framework of their Vedānta, *Karma* is necessarily a "convenient fiction", a concept which is undemonstrable but useful in interpreting human experience.

Joshi, K. S.: On the meaning of Yoga (*Phil. E and W*, Vol. XV, No. 1, January 1965, pp. 63-64):

Yoga, a common word in Indian Philosophic parlance is variously understood in different contexts as in the Veda, Purāṇās, Bagavidgita and in the Yoga Sāstra. The author is against the word Yogas but feels that there is only one yoga and it is composed of *Vairāgya and Abhyāsa.*

Potter, Karl, H.: The Naturalistic Principle of Karma: (*Philosophy East and West*, Vol. XIV, No. 1, April 1964, pp. 39-49):

The author discusses here the attitude of Indian writers conversant with Western thought comparing the 'Law of Karma' with the "Law of Causation". They say that the latter governs the physical order while the former governs the moral order. The author shows that "In a context of non-naturalism, the "Law of Karma" loses its meaning as a principle and indeed takes on a strongly fatalistic flavour'. The Law is at best a principle.

RELIGION

BURMA

King, Winstan, L.: *A Thousand Lives Away: Buddhism in Contemporary Burma,* (pp. 238, Oxford. Bruno Cassirer, (1965) Distributors, Faber and Faber, Price 28 sh. Rev. *BSOAS,* Vol. XXIX, Pt. 3, 1966, page 681):

The author makes an illuminating analysis of the basic Buddhist concepts of the Burmese and tries to redefine Burmese Buddhism. The book is informative and useful but is not a comprehensive account of Burmese Theravada Buddhism.

Sarkisyanz, A.: *Buddhist Backgrounds of the Burmese Revolution,* (pp. XXIX, 250, The Hague; Martinus Nijhoff, 1965. Guilders 28-50, Rev. *BSOAS, Vol. XXIX,* Pt. 3, 1966, pp. 653-54):

The whole book is devoted to a study of a pioneering account of the Messianic Buddhist origins of modern Burmese socialism. The author agrees with Mus in stressing the fact that Gautama himself provided a model for a Chakravarti.

INDIA

Arshī, Imtiyāz Āli: (Com.) *Catologue of the Arabic manuscripts in Raza Library,* Rampur. Vol. I. *Quaranic sciences and the science of Traditions.* (Raza Library Publication series No. 12, pp. XII, 657 + errata slip. Rampur, Raza Library Trust, 1963. Price Rs. 30. Rev. *BSOAS,* Vol. XXIX, Pt. 3. 1966, pp. 669-670):

This catalogue of the Mss of the Quaran, Quranic sciences and hadith gives a good and well ordered description of the Mss held in the Raza Library, Rampur. The system of transcription is orthodox and is better adapted to Urdu than to Arabic.

Gupta, Sankar Sen; *Tree Symbol Worship in India;* (Indian Publications, Calcutta-1, 1965. Price Rs. 20/- Rev. *JIH.,* Vol. XLVI, Pt. II, No. 131 Aug. 1966, pp. 638-40):

The book is a collection of essays on plant lore by 15 authors. 8 of the papers deal with tree cult in the various linguistic regions of India. The editor is an enthusiastic folklorist.

Hay, Stephen, N. (Ed.): *Dialogue Between a Theist and an Idolator, An* 1520 *Tract Probably by Rammohan Ray;* (pp. 200, Calcutta, Firma K. L. Mukhopadhyay, 1963, Rs. 15/- Rev. *JAOS,* Vol. 86, No. 2, June 1966, pp. 224-25):

The main portion of the volume contains the Bengali Text and an early English translation of an obscure tract by a pseudonymous writer Brajamohan Majumdar, said to be really Rammohan Ray.

Maurice, David: *The Lion's Roar*, An Anthology of the Buddha's Teaching (London, Rider and Company, 1962, 256 pp. Rev. *E and W*, N.S. Vol. 16, Nos. 1-2. March-June 1966, page 173):

Taking a hint from the image of the lion in the Anguttara-Nikaya, the author gives here a practical picture of the eight-fold path an axiom in Buddha's teachings.

Shree Vallabhsuri Smarak Nidhi; *Lord Mahavira and His Teachings*: (Bombay, Godiji Jaina Upashraya, 1961, 60 pp. Rev. *E and W*, N.S. Vol. 16, Nos. 1-2. March-June 1966, page 172):

This is a collection of 8 essays contributed by famous authors concerning various aspects of Jainism. There is much discussion of the main doctrines of Jainism non-violence in action and relativity in thinking.

Allchin, F.R.: The place of Tulsi Dās in North Indian Devotional Tradition; (*JRAS*, 1966 Parts III and IV, pp. 123-140):

The article contains 4 sections. Section one is devoted to a study of Tulsi's Guruparampara or spiritual lineage; while section 2 deals with his philosophy as embodied in Rāma-carita-Mānasa. The nature of God, Saguna and Nirguna, forms and His relationship with man are outlined. A comparison of his philosophy with those of the other savants like Kabir, Nanak and Namadev is found in Section III while in Section 4 Tulsi's sectarian and doctrinal position in relation to that of his contemporaries is dealt with. The author concludes "We may hail him as a smārtā, as one who accepts the authority of Śruti and Smṛti, who worships a syncretistic form of Viṣṇu and Śiva.... (and who) stands as an individual within and yet without many sects." (p. 140).

Mode, Heinz: German Studies on Indian Buddhist Art: (*Buddhist yearly* 1966, pp. 19-34):

The author traces here the stages by which Buddhist art came to be known to Europe through scholars like Curtius, Cunningham, Fergusson and others in the latter part of the 19th century. Stella Kramrich has contributed much to defend Indian art on the merits of Indian aesthetics and spiritual values. Ananda Coomaraswamy is one of the great scholars of Ceylon to write the first history of Indian art. The great celebration of the 2500th anniversary of Mahāparinirvāṇa in May 1956 enthused people to think more deeply about Buddhistic arts. In G.D.R. a centre was set up. A museum of Buddhist art is being organized in G.D.R. to make the study more effective.

SOCIOLOGY

INDIA

Asad, Muhammad; *The Principles of State and Government in Islam* (Los Angeles, University of California Press, 1961, pp. xiv 108. Rev. *E and W*, N.S. Vol. 16, Nos. 1-2 March-June 1966, page 156):

Asad, here, draws on the strength of the Quran and the authentic *ahadith* or tradition and finds an original legal substance, the basic *shari* principles. Yet he hopes for a codification of Islamic law.

Betelle, Andre: *Caste class and Power: Changing patterns of stratification in a Tanjore Village* (p. IX, 238. Berkeley and Los Angeles: University of California Press, 1965, Price 5 dollars. (English Agents: Cambridge University Press, 40 sh. Rev. *BSOAS*, Vol. XXX, Pt. I, 1967, page 251):

The process of moving away from preoccupation with purity, pollution, and rituals is mirrored by the author while studying social life in a Tanjore Village. Power has shifted from brahmins to non-brahmins, with new matrices outside the caste system. This has brought into operation an economic change causing class as well as caste conflicts.

Fuchs, Stephen: *Rebellious Prophets; A Study by Messianic movements in Indian religions*: (Publications of the Indian Branch of the Anthropos Institutes. No. I, pp. XV, 304, Bombay etc., Asia Publishing House (1965). Rev. *BSOAS*, Vol. XXIX, Pt. 3, 1966, p. 677):

The book contains an account of some 50 religious movements, in India during the 19th century, bearing a messianic character, with their 15 characteristic features itemized and discussed briefly. The author characterises them as reactions to "Hinduization."

Kabir, Humayun: *Indian Philosophy of Education*: (Asia Publishing House, Bombay, 1961, pp. VIII + 255, Rev. *Philosophy East and West*; Vol. XIV, No. 1, April 1964, pp. 78-79):

In the first two lectures the author sets forth his conception of the role of higher education and of the relation between education and society. The remaining lectures deal with the theme of education and national unity. The problems are well set forth, in a style which gives good reading.

Kurian, George: *The Indian Family in Transition*: A Case Study of Kerala Syrian Christians ('S-Gravenhage, Mouton and Co., 1961, pp. 144. Rev. *E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, pp. 151-152):

The author's attention is focussed on 2 groups, one urban and other rural, forming the Syrian Christian Community of Kerala. The family groups among them have undergone wide changes due to ethical reasons and external technical cultural changes.

Madan, T. N.: *Family and Kinship; A Study of the Pandits of Rural Kashmir*; (pp. XIX, 259, front 12 plates; London, Asia Publishing House 1966. Price 50 sh. Rev. *BSOAS*, Vol. XXX, Pt. I, 1967, p. 210):

The author offers us here an absorbing and lucid account of family life among Saraswat Brahmins — called Pandits — of rural Kashmir. He concentrates on the patrilineal and patri-local household (chulah) a very important aspect of Pandit Society in Kashmir.

Peter, H. R. H. Prince of Greece and Denmark: *A Study of Polyandry*. (The Hague, Mouton & Co., 1963, pp. 600. Rev. *E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, p. 152):

The author's attention, centering mainly on Tibetan Polyandry, has also been focussed on the custom among tribes of Ceylon and India the Thundans, Kammalans, and the Todas. While discussing the reasons for such a peculiar custom in select areas, the author makes out the distinction between Polyandry and cicisbeism. Of late the custom is fast disappearing.

Varma, V. P.: *The Political Philosophy of Mahatma Gandhi and Sarvodaya* (Agra, Lakshmi Narain Agarwal, 1965, XI, 468, XII. Rev. *E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, pp. 155-156):

On close study, Gandhi's vision is considered to be a spiritual liberalism in which liberty is not an abstration. In Gandhi's view, Satyagraha is a purifying force for political evil. It should not be confused with passive resistance. *Sarvodaya* means formation of the community according to all that frees and links personality. The author believes that nothing good can come from politics; rather something good will come into politics from men who are elevated by an inner life not contaminated by politics.

Ahmad, Zakiuddin: Slavery in Eighteenth Century Bengal: (*JASP*), Vol. XI, No. 3, 1966, pp. 71 to 95):

The various factors leading to the employment of slaves in Bengal, are discussed at length, as also the treatment meted out to them and the circumstances under which some were emancipated. The institution was widely woven with the economic structure of all ancient civilizations and Bengal was no exception to the rule.

Karmarkar, A. P.: Yama — The God of Death of the Dravidians: (*Indica,* Vol. 4, No. 1, March 1967, pp. 7 to 10):

Yama, the God of Death is said to be the king of the South and is depicted as dark in colour. His vehicle *Mahisha* (Buffalo), found in the seals of Mohenjodaro may represent the Mahisakas, an important proto Indian totemic tribe once living on the banks of the Narmada. The reference to Mahisasuramardini in Indian Literature may refer to the destruction of the Mahisakas. The author concludes "The character of God Yama betrays something of his non-Aryan Dravidian origin, he being adopted as their own by the Aryans later on."

Kulkarni, A. R.: Marriage Invitations to the Dead: (*BDCRI,* Poona, 1966, pp. 191 to 194):

King Rāmarāja of Satara had issued five invitations for a marriage addressed to the Brindāvans of five departed ancestors. The invitations were sprinkled with saffron colour and with the word 'request' (Vigñapanā) at the end of the letter. This practice is even now continued by the Brahmans by performing Nāṇḍi Srāddha during a marriage or grahapravesa. Now however the practice is being discontinued. Only the blessings of the ancestors are invoked.

Mutalkar, R. K. and Ansari, A.: Muslim Caste in Indian Town; A Case Study; (*BDCRI,* Poona 1966, pp. 163 to 190):

This is a study from the anthropological angle of the complex society of Momins a small Muslim community of Sagar in Madhya Pradesh. Their economic life, status stratification, and recent trends towards Arabianization are discussed in detail.

PAKISTAN

Hasan, S. M.: A note on the Etymological origin of the term "Masjid": (*JASP*, Vol. XI, No. 3, 1966, pp. 1 to 20):

The term Masjid, widely current in languages of Antiquity deserves study from a philological angle. The author traces its roots from Arabic and Aramaic and draws the conclusion that "Masjid is a loan word in Arabic which came to represent the place of worship throughout the Islamic world."

S. E. ASIA

Firth, Rosemary: *House-keeping among Malay Peasants.* Second Edition: London School of Economics, Monographs on Social Anthropology; No. 7, pp. XVI, 242, front, 8 plates. London; University of London; Athlone Press, New York; Humanities Press, INC. 1966, Price 42 sh. Rev. *BSOAS*, Vol. XXIX, Pt. 3, page 682):

This is an examination of the economics of household organization in north eastern Malaya, in a fishing community on the coast of Kelantan. The author analyses the milieu in which children grow and learn to play and read. She emphasizes the need to give as much thought to education as to a study of political, economic and technological matters.

Swift, M. J.: *Malay Peasant Society in Jelebu*: (London School of Economics. Monographs on Social Anthropology, No. 29, pp. X, 181, London; University of London, Athlone Press; New York: Humanities Press; Inc., 1965. Price 30 sh. Rev. *BSOAS*, Vol. XXIX, Pt. 3, 1966, pp. 652-53):

All aspects connected with the social life of the people of Jelebu in Negri Sembilan are studied here. The one significant feature of the study is about the matrilineal character of the social structure. This system fits into the political set up as much as it does into the economic one.

Wolfstone, Daniel: *The Golden Guide to South and East Asia*, 1961 (Hong Kong, The Far Eastern Economic Review Ltd., 1961, pp. 320, one map. Rev. *E & W*, N.S. Vol. 16, Nos. 1-2, March-June 1966, page 152):

This is a tourist guide very useful for a traveller visiting zones from Borneo to India and Nepal. It is beautifully illustrated and is of interest even for a reader who limits himself to a mere mental voyage through those areas.

SECTION IV (A): INSTITUTIONS

(*Note*: Country, Subject and Name of Institutions arranged in alphabetical order; institutions and their publications in Italics).

FRANCE

THEATRE:

International Theatre Institute (Paris-16e). See *Bulletin,* 1962 Pt. II, p. 327. *Unesco Chronicle,* June 1967, Vol. XIII, No. 6, pp. 250-251 describing the activities of the Institute observes:

"The Institute now has fifty-three member countries distributed over four continents, a network of correspondents adapted to the requirements of international communication; a smoothly running organization which facilitates exchanges of persons, theatrical works and ideas; collaboration, which has already proved fruitful and will soon be stablised on a permanent basis, between seven international organizations concerned with various aspects of the theatre (research, theatre museums and libraries; productions for children and youth; amateur theatre; dramatic critics; theatre technicians; puppet theatres). Lastly, it produces a bi-monthly review in English and French, *World Theatre,* which, for reasons of efficiency, is issued on a non-commercial basis in three separate sections; the actual review itself; an international information bulletin with a limited distribution (*International Theatre Information*); and a technical news sheet (*World Premieres*) containing notes on international productions. The ITI centres in the United States of America, France and the United Kingdom, for example, each welcome annually about 300 to 350 personalities of the theatre world from other countries. Over the past twelve years, we have succeeded in creating a framework for these activities which has laid the foundations for maintaining regular contacts between our organization and current world events; the Theatre of the Nations (since 1955), World Theatre Day (inaugurated in 1962), an international contest for theatre decor at the Paris Biennale (first held in 1963) and an international contest for Latin American dramatic works, (started in 1962). During the early years before it had developed clearly defined lines of action, the Institute tackled many different

problems ranging from censorship to the popular theatre and television. In the light of experience, the institute, besides dealing with subjects of general interest (the theatre in Asia, evolution of the classical drama, the Arab theatre, experimental theatre, etc.), is at present concentrating its efforts on more detailed studies to be carried out over several years in certain specific fields. For example, one of the most important problems of the modern theatre—the profession training of actors—has been discussed at five meetings which were attended both by experts and well-known personalities of the theatre, and by teachers and students from drama schools. These discussions will enable us to prepare an international publication which while it will not attempt to be a testbook for the "perfect drama teacher", will embody descriptions of many new experiments, research conducted in numerous countries, and studies of successful ventures and failures, and will constitute a synthesis of what the professional theatre requires of actors today.

GERMANY

CULTURE:

The German Association for East Asian Studies (Deutsche Geselischaft for Ostasienkunde e.V.).

Founded on March 6, 1967, at Bonn. The main task of this association is to promote contemporary East Asian studies in Germany, especially at German universities and research institutions. The chairman of the association is the former German ambassador to India, George Ferdinand Duckwitz.

INDIA

ART:

Government College of Fine Arts and Architecture (Gunfoundry, Hyderabad, A.P.):

Founded in 1940. Conducts courses in Drawing and paintings, Modelling and Sculpture, Commercial Art and Architecture and coaches students for Certificate and Diploma courses. Receives grants from the State Government.

The Hyderabad Art Society (Hyderguda, Hyderabad):

Founded in 1940 and registered in 1954. Now the Education Secretary to the Government of Andhra Pradesh is the President

for the Society. Organizes every year exhibitions of paintings and one man shows in paintings and sculpture and film shows; arranges for lectures on art by eminent artists; has a collection of art books as also a collection of paintings; has published catalogues of All India Art exhibitions, A. P. Artists' Exhibitions and exhibition of art books; its finances are from the Lalit Kala Akademi, the State Government. It is recognised by the Lalit Kala Akademi, New Delhi.

ARTS AND CRAFTS:

School of Arts and Crafts (P. O. Gauhati, Assam):

Founded in 1947; teaches Fine art (5 years), commercial art ,4 years) Modelling and Structure (4 years) Architecture (3 years), Photography (1 year), crafts (1 year), Drawing (3 years). Maintains an art gallery and owns a small collection of books on arts and crafts. The State Government gives grants to the School annually.

CULTURE:

Andhra Rashtra Adimjati Sewak Sangh (P.O. Nellore, A.P.):

Founded in 1948 and registered in 1951 as a local unit of the Bharatiya Adimjati Sewak Sangh, Delhi. Organizes resident colonies for nomadic tribal people and teaches them handicrafts and agriculture. Owns a library of anthropological books and about a thousand photographs of tribal people. Has published *The Yenadis; The nomads of India;* (English); *Murias; Chenchus* (Telugu) and *Tribal Marriages* (Eng.).

The Assam Academy for Cultural Relations (Gauhati):

Founded in 1959 and registered in 1960 as a literary and cultural organization for integration of people living in Assam. Its activities comprise the publication of a monthly in Assamese and a quarterly in English, of biographies in three tribal languages as also poems of Tagore in tribal languages; has brought out *Kavi Katha* in Garo, Khasi and Mijo languages and Folktales of Plains and Hills in English. Its finances consist of a non-recurring grant of Rs. 50,000/- from the Government of India and annual recurring grants of Rs. 10,000/- from the Government of Assam.

Bharat Astrology Institute (New Colony, Srikakulam, Andhra Pradesh):

Founded in 1944 at Tekkah, then shifted to Calcutta in 1961 and functions from 1963 at Srikakulam; conducts researches into the science of Horoscopy and offers lessons in Astrology; owns a library of 1000 books and manuscripts on astrology and a collection of 3000 horoscopes from different nationalities. Publications: *Span of life; Hindu hoary Astrology; Prāṇa Tantra.*

Government Oriental Research Institute, (Mysore):

Founded in 1891 by His Highness the Maharaja Krishna Raja Wadiyar IV, with a skeleton establishment to collect and conserve works extant in Sanskrit and Kannada in the various parts of the State, today, it has several thousands of not only original manuscripts but also has printed editions of rare and valuable works useful to interested scholars. Tours are made by the staff from time to time, for the acquisition of rare manuscripts. With the advent of political freedom, the University Commission presided over by Dr. S. Radhakrishnan, suggested that the Institute might form the nucleus for starting a school of oriental studies in the State. The Institute today has a Director and under him there are five separate sections or departments with distinct functions, viz., the office section, the manuscripts and publication section, the micro-film section, the printed books library and the research section. There are sixteen research assistants of whom, two are women—one is a highly proficient scholar in Urdu and Persian. There are over 13,000 manuscripts of which about 7,000 are written on palm leaves and about 6,000 on paper. There are 27,000 printed books

International Institute of Tamil Studies (Madras):

Some of the leading international scholars who attended the XXVI International Congress of Orientalists held at New Delhi in 1964—including Professor Jean Filliozat (Paris); Professor M. B. Emeneau (California); Professor T. Burrow (Oxford); Professor F. B. J. Kuiper (Leiden); Professor Kamil Zvelebil Prague); and Professor Xavier S. Thani Nayagam (Malaysia)—took part in the formation of the International Association of Tamil Research (IATR) with a view to widen and intensify international interest in Tamil Studies, the importance of which is now generally recognized. As one of the first measures in

pursuance of its objectives, the IATR held the first international Conference=Seminar of Tamil Studies in Kuala Lumpur (Malaysia), in collaboration with the University of Malaya. It was attended by about 200 delegates drawn from 25 countries.

At the invitation of the Chief Minister of the Madras State (Tamilnad) who led the Indian delegation to the first Conference, the IATR is arranging to hold the next conference in Madras from January 3 to January 10, 1968. It is the desire of the organizers to invite not only scholars who are currently interested in Tamil or Dravidian Studies—which legitimately is an important branch of Indology—but also to invite representatives of Universities, Research organizations etc. who, though not currently interested in such studies, might still be interested in assessing the scope and value of Tamil Studies for possible future programmes.

The Conference will cover all aspects of Tamil Studies over a period of two millenia and more, the Tamils—as distinct from speakers of the Indo-Aryan group of language—had distinguished themselves not only in the field of language and literature but also in arts such as music, dance, sculpture, architecture, etc., in the field of philosophy and religion, in medicine and irrigation, engineering and in overseas trade and colonisation. The highly schematical phonemic system of Tamil has impressed eminent phoneticians like Daniel Jones.

There are vast unexplored areas of Tamil Studies which await exploration by competent scholars and with a view to promoting such research, the I.A.T.R. is formulating a scheme, with the approval and support of the Government of Madras, for the establishment of an International Institute of Tamil Studies at Madras for covering diverse fields such as Linguistics, Literary and Linguistic History, Archaeology and Epigraphy, Sociology and Anthropology, Teaching of Tamil as second language etc. Due to the paucity of Tamil scholars adequately trained in some of these fields, it is proposed to enlist the aid of visiting professors from foreign universities in fields like linguistics.

Professor W. Norman Brown, President, American Institute of Indian Studies, has offered the full support and colloboration of that Institute for both the second Conference in Madras in 1968 and for the proposed Institute of Tamil Studies.

Natural History Museum (Darjeeling):

Started in 1903 and after various periodical changes its administration was vested in a society in 1923 called the Darjeeling Natural History Society. It draws not only a multitude of casual visitors, ornithologists, lepidopterists, biologists and zoologists. It is a notable tourist attraction. The museum houses hundreds of specimens of birds, beasts, butterflies, insects, reptiles and a wonderful collection of birds' eggs indigenous to North Bengal and Sikkim. A few fauna species have been procured from Tibet, Nepal and Bhutan. Some of the animals exhibited have now either become very rare or are extinct altogether. These include swamp deer, Wild Buffaloes, the Cinkara and the Indian Black Buck which is now extinct in Bengal. Another valuable specimen, the Shou or Sikkim stag is believed to have vanished completely, as also some species of Himalayan antelope. The Museum's Butterfly collection is one of the best in India. The Museum is maintained by the Bengal Natural History Society from the grants it receives from the Government of West Bengal and by local bodies and subscriptions from members. It publishes a bi-annual journal.

DANCE:

Cherigaon Kala Mandir (Jorhat Town P.O., Bahona, Sibsagar, Assam):

Founded in 1916 and registered in 1959. Its activities cover training artistes in the Assamese dance art of Sankaradeva and experimenting to evolve a reformed type of Sankaradeva's art of dance-drama, and social service work in villages. Owns a small library of books and periodicals and a set of musical instruments. Gets grants from the Government of India and the Government of Assam.

YOGA:

Hamza's Institute of Physical Education (Satyanarayanapet, Hindupur, Andhrapradesh):

Founded in 1936 to train students and others in yoga asanas and other indigenous physical exercises; receives grants from the Government of Andhra Pradesh.

U. S. A.

ART:

The National Museum of Oriental Art (Buenos Aires):

Inaugurated in June 1966 which coincided with the 150th anniversary of the country's independence. It was due to the initiative of one woman, Maria Teresa de Cora Elseht, a connoisseur of oriental art and owner of a fine collection of objects d'art from Asia and the Middle East, that the National Museum was born. Mrs. Elseht realized that neither the students nor the public could hope to become familiar with oriental art as a whole because the few oriental works of art in the country were scattered in different national collections and museums. She therefore decided to found a specialized museum. She started by donating her own collection, she then convinced the curators of the various national museums of the need to pool their specimens of oriental art, and she persuaded private collectors to follow her own example, or to lend certain works to the new museum. It contains some 300 works illustrating different aspects of Afghan, Burmese, Cambodian, Chinese, Korean, Egyptian, Indian, Indonesian, Japanese, Nepalese, Persian, Siamese, Tibetan and Turkish art. Some works came from the 'host' museum, some from the National Museum of Fine Arts, others from the Ethnographical Museum and others again from private collections. (Unesco Features).

The Society for Asian Art (55 Raycliff Terrace, San Francisco 15, Calif.):

Founded in 1958. The Society sponsors occasional exhibitions and lectures by scholars in the field of Asian art and an education programme for adults and children in cooperation with the M. H. de Young Museum. The Society played an important part in the recent expansion of the Oriental collections of the de Young Museum. Occasionally publishes a Bulletin.

MUSIC:

Society for Asian Music (Asia House, 112-E, 64th St., New York 21, N.Y.):

Founded in 1959. The Society sponsors concerts and lectures on the music and related arts of various countries of Asia and the Middle East. The Society is also developing in coopera-

tion with the Asia Society an archive of recordings, instruments, books, and articles on Asian music and is planning cooperative activities with organizations of similar purpose in other countries. It publishes occasionally *Newsletter*.

RELIGION:

Southwestern Union for the study of the Great Religions (Department of Philosophy, University of New Mexico, Albuquerque, N.M.):

Founded in 1959. Affilated with American Society for the study of Religion and International Union for the study of the Great Religions. Membership composed of individuals and institutions interested in the study of world religions. The Union is developing plans to bring visitors and scholars on the religions of Asia and other areas of the world to colleges and universities in southwestern United States, to send faculty members from institions in this region of the United States abroad to lecture and study, and to carry on similar activities to advance research and teaching in the field of comparative religion. Publishes occasionally *Newsletter*.

THEATRE:

Institute of Advanced Studies in Theatre Arts (418 W. 42nd St., New York 36, N.Y.):

Founded in 1958; membership limited to individuals of advanced standing in the professional theatre. "The Institute provides opportunities for American actors, directors, playwrights and others associated with the professional theatre to study the styles and techniques of foreign theatre. The 1960 program of the Institute for example deals with the theatre technique of Germany, France, Russia, Japan and India and is conducted by visiting directors from these countries. These Directors work on plays from their respective countries and the plays are presented by an Institute acting group". Seminars are held and lectures are delivered; owns a library of books dealing with all aspects of the theatre and colour slides from various Asian countries. Publications: *East-West Understanding Through the Arts* by John D. Mitchell *The Sanskrit Drama Shakuntala: A psychological Sounding Board for Hindu Culture* by John D. Mitchell; *The Theatre of India and South East Asia* by John D. Mitchell.

SECTION IV(B): SCHOLARS AND ARTISTS

GERMANY

CULTURE:

Bechert (Dr.) Heinz (University of Gottingen, Federal Republic of Germany):

Professor and Head of the Department of Indology at the University of Gottingen: Age 35: a specialist in Buddhist Studies and Middle Indo-Aryan Liguistics; has travelled widely in South East Asia. His first major book was devoted to a study of two Buddhist Sanskrit texts in verse which were found among Central Asian Manuscripts and which Prof. Bechert edited. He is also the author of a three volume book on the present position of Buddhism in S. East Asia, two parts of which have been already published. Besides he has published a number of papers on Pali grammar and history of Buddhism. Assessing the present position of Indological studies in his country he observed during his recent lecture tour in India that there has been a considerable expansion of Indological studies in Germany. Whereas formerly these studies covered only a few subjects such as Sanskrit, Pali, Prakrit and Philosophy, now they embrace a wide range including modern Indian languages and literatures. There are, he said, 14 chairs in Indology in Germany and pointed out that the present position of Indological studies marked the beginning of a significant development in cultural relations between German and Asian countries.

INDIA

DANCE:

Krishnamurti Nandini (Andhrapradesh):

A promising young artiste in Bharata Natyam. "She has strong claims to the critical attention of connoisseurs despite her young age. The grace, precision and abandon with which she breathes life into the intricate patterns of Bharata Natyam are incredible. She is apparently versatile, though the Kuchipudi style seems to be her favourite medium". Her preceptor is her renowned sister, Yamini Krishnamurti. The sisters danced recently at the Indian Pavilion of the Expo 67, Montreal.

LITERATURE

Bandyopadhyaya Tarasankar (Birbhum, Calcutta):

Bengali literary writer of eminence; author of about hundred publications in Bengali including novels and short stories; he also paints and sculpts in wood; in the fifties he visited U.S.S.R. and China and later took for a time a leading role in the Afro-Asian Writer's movement; Second recipient of the Bharatiya Jnanpith's award of one lakh of rupees as an outstanding Bengali writer. "He portrayed with loving care in novels and short stories, a region rich in varied and often colourful and eccentric facets of life and he did it with a faithfulness and power that made it a new unfolding....Much of his significant and really heart-felt writing seems to defy translation." Some of his well-known novels are: *Ganadevata; Kalindi; Panchagaam; Saptapadi*, etc. (*I.W.I.*, 2-7-1967, pp. 3-31).

MUSIC

Balachander, S. (Madras):

Veena player. See *Bulletin*, 1962, Part I, p. 135. "Beginning with *kanjeera*, a tiny percussion instrument, Balachander learnt to master the *tabla, harmonium, mridangam, shenai* and the *sitar*. But it was the *viṇa* that finally mastered him". "His experience and expertise with several instruments makes him almost a phenomenon; and well informed on other styles and schools, his interpretation of a raga or melody will surely satisfy the most carping critic". He does not talk of music from the point of bhakti alone. He is keenly aware of the importance of the theory and technique of music as an art form. Though he feels that the people gifted with aesthetic perception can appreciate both the Eastern and Western music, he is not so enamoured of finding a hybrid strain of Eastern and Western music.

Bal Gandharva (Bombay):

See *Bulletin*, 1958, p. 165. Maharashtra's greatest stage musician and actor. Born in Poona in 1888 and died in 1967 at the age of 79. Inherited his talent for music from his father. From boyhood, drama fascinated him, and he attracted the attention of Lokamanya Tilak even in his early age; won high honours for his achievements; President's medal and Padma Bhushan in 1955. He has held audiences throughout Maharashtra and Guzerat spellbound by his feminine roles and by his music. Owing to financial

troubles, though he detested a film career, he had to join the cinema but soon found there was no scope for his art there and so he came back to the stage. "Perhaps no other or screen artiste in India has like Bal Gandharva maintained an unborken record of popularity for over 50 years." (*IWI*, 9-7-1967, p. 30).

Chintapalli Venkata Rao (Andhrapradesh):

Carnatic musician; age 92; hails from a family of musicians whose roots go deep to the heyday of Vijayanagar and belongs to the *Sishyaparampara* of the great Carnatic musician Thyagaraja. Training in the art under famous masters like Pakka Hanumanthachar of Penukonda, Hangal Chidambarayya and Pallavi Sesha Iyer; gained recognition as a talented musician from the late Krishnaraja Wadiyar IV of Mysore who was a great patron of the arts. On the tone and texture of the music prevailing in his heyday he obesrved: "Just a couple of kritis were rendered, more in the nature of warming up the musician and the atmosphere. The accent was more on the raga—its detailed exposition set off by *manodharma*. The *tanam* and the *pallavi* would be equally expansive, with the attention of the musician concentrated on the *pallavi*, where he brought into full play his skill, his mastery of technique, his sensitivity to the *bhava* and *rasa* of the music. He virtually revelled in these, and the audience, too, was highly responsive to such artistic aspects of music. I could happily indulge in *pallavis* with sixteen *kalas* to a bar, and added Such music, I am afraid, will be incongruous in the current context.... I must say that I miss another important aspect of the art: *Bhava*". (*I.W.I.*, 30-7-1967, p. 51).

Dakshinamurthy Pillai, R. (Sembanar Koil):

Nadaswara Vidwan; born at Mayuram on 9-9-1904; studied Nadaswaram under his father Ramaswamy Pillai, Sambamurti of Kornad and Ramayya (of Vandikkara Street); has exhibited his talents before the Raja of Ramnad, the Pandarasannidhis of Dharmapuram and Tiruppanandal; his music has been recorded in the Columbia Recordings; is rendering yomen service to the art of music; got the award in 1966 from the Tamil Nad Sangita Nataka Sangam.

Devakkotai Narayana Iyengar (T.P. Koil Street, Triplicane, Madras):

Vainika. Born in 1905 in Devakkottai; training in the Vina from his grandfather and father; later under the famous Sukha-

ramarao and Karaikudi Sambasiva Iyer; from 1950 to 1964 he was teacher of violin at the Central College of Karnatic Music, Madras; is now Principal of the college of Music at the Bharatiya Vidya, Bhavan, Bombay. Won the Madras State Sangita Natak Akademi Award in 1966.

Natarajan, A. K. C.:

Clarinet Player; born at Tiruchinapalli on 30-5-1930; studied music, while still 10 years of age, under the late Vidwan Alattur Venkatesa Ayyar; underwent musical training in clarinet under his father and played on the instrument before audiences with his father; set up independent practice in 1952; has exhibited his talents before H. H. The Sankaracharyas of Kanchi Kamakoti Peetha and Sringeri; was awarded titles by Swami Sivananda Saraswati of Rishikesh and by other well known savants; has been a leading clarinet player for the past 20 years; was the recepient of an award in 1966, from Tamil Nad Sangītha Nataka Sangam.

Rangachari, T. K. (Madras):

Carnatic musician (vocal): born in 1912 at Varaganeri, Trichinopoly district; drew his inspiration for music from his parents; training under Subbaraya Bhagavatar, Sabesa Iyer and Sri Ponniah Pillai; *Sangita Bhushana*, title from the College of Music, Annamalai University; taught music at the Karnatic College of Music, Madras and later at the Annamalai University; prize winner in 1966 from the Madras State Sangita Nataka Sangham.

Rengu Ayyangar (Kumbakonam):

Mridanga Vidwan; born in 1894 in Kumbakonam; training in the art under Jagannatha Bhagavatar and Rangaswami Ayyar; has accompanied famous vocal musicians at several performances; has been practising the art for the past fifty years; won the Madras State Sangita Nataka Academy award for Mrdangam in 1966.

Sankara Sastri Emani (c/o All India Radio, Madras):

Very well known *Vainika* (player on the Vina, an ancient music instrument). See Bulletin, 1960, Part II, p. 314. "The arduous practice of the various gamakas detailed in ancient treatises has helped Sankara Sastri to gain perfect mastery over the instrument and a clear insight into the intricacies of the classical system.

Some of his liberal views on various aspects of music are given in an interview which S. V. V. had with him and about which he has written in *IWI,* 10-9-1967, p. 39. *Hindustani and Karnatak Music*: Gamakas are the life force of Indian music and it is the predominance of certain *gamakas* in their respective fields that distinguishes the two foremost styles of classical music in our country.

This point, clearly studied and appreciated, will help our musicians to arrive at an eventual integration of the two systems, the Hindustani and the Karnatak. So far as these general principles and the raga-tala system are concerned, both Hindustani and Karnatak music proceed on the same basis. The only difference is that the two systems have distinctive styles of expression. The Karnatic music, if I may say so, is *Sahitya pradhana.* The *Nomtom, Jhod* and *Jhala* of Hindustani music and the tanam of Karnatak music have great similarities. The fast tans in the alap almost sound similar. Therefore keeping in view these established facts, the Indian musician can carefully adapt the excellent points in one style to suit the requirements of the other, bearing in mind the raga lakshana".

Tradition in music: "Tradition is there for the guidance of the musician, but it need not prevent the artists from introducing new ideas. Music has recorded a tremendous advance and the artistes should not hesitate to rise above the framework of tradition and enrich the heritage".

Orchestrated Indian Music: "The raga-tala systems have great potential and can be brought out well if thoughtfully composed.

Srimathi Banni Bai: Harikatha performer; born at Madras in 1912; Ancestors were well up in Music and Bharata Nātyam; studied music under Balu Pillai and Bharatanātyam under Thiruvengadam Pillai of Kānchi; was trained in the performance of Harikatha under Kuppiah Bagavatar, Sivarama Bagavatar of Tanjavur and others; underwent a special course of Training in rare Harikatha performances under Vidwan Panchapakesa Sastrigal; has conducted Harikathas before H.H. The Maharani of Travancore, H.H. The Maharaja of Cochin and others; has travelled extensively to Badrinath and Kedarinath and has earned titles; is a regular performer of Harikatha for the past 25 years at Tiruvayyar during Thyagaraja Annual festivals; receive the Award from Tamil Nad Sangita Nataka Sangham in 1966.

Subramanya Dikshitar, P.S.:

Harmonist; born at Coimbatore; practised Harmonium under Raghavendra Swami; entertained musical audiences, in the company of Palladam late Sanjiva Rao from 1931 to 1962; his music has been recorded in the Columbia recordings; has gained acclamation and received titles from such eminent persons as the late Ramana Maharshi, Jagadgurus of Sringeri and Kamakshi Pithas; has performed regularly at the Thyagaraja utsavams at Tiruvaiyaru, was the recipient of the award for 1966 from the Tamil Nad Sangita Nataka Sangam.

Subramania Iyer (Madras):

Violinist. Born in 1897 in Kannivadi, Madura district; training in the art under his grandfather, Sadasiva Iyer and Sangita Kalanidhi Karur Chinnaswami Iyer; has accompanied renowned musicians on the violin; taught music at the Annamalai University for about 15 years and later at the Kalakshetra, Adyar and was on the staff of the music department of the University of Madras from 1946 to 1957; has devoted a number of years on research in various aspects of music; won the Madras Sangita Natak Academy award in 1966 for proficiency in violin.

PAINTING

Damodaran, K. (Madras):

Painter. In his early thirties: graduate of Govt. College of Arts and Crafts, Madras. He makes use of images that are diametrically opposite. Conceptual as well as perceptual images appear simultaneously in a single composition. The way in which he juxtaposes these images lacks pictorial conviction as for instance when he gives spatial treatment around three dimensional forms. His paintings are about the earth and earthly things. He often finds pleasure in the landscape motif not so much as an end in itself but as a means of sounding the hidden depths of his consciousness. Damodaran who is fully aware of the currents and cross currents of the international art movements of today, follows them intelligently to his advantage.

His works are in such public collections as those of the Lalit Kala Akademi, New Delhi and the Madras State Lalit Kala Akademi as well as in private collections in India and abroad. (*Artrends Journal*, April 1967).

Mansaram, P. (Bombay):

Painter; see *Bulletin* 1960 I, p. 131. Mansaram paints in thick impastos of colour, sometimes directly squeezed on canvas from the tube and more often laid on with a swift palette knife to obtain an impression of speedy execution. His colours are often brilliant reds, blues, blacks and yellows. In his more recent work Mansaram attempts the evocation of strange and mixed images by superimposing on the canvas pieces of traditional Indian printed textile of folk type from Ahmedabad and Jaipur. He paints over parts of these superimposed pieces of printed textile in daubs of thick oil colour. Writing in Devanagiri and other scripts and odd symbols and drawings also form part of the attempted composition.

Mulla, S. Farrok (Bombay):

Versatile non-professional painter; a prominent business executive; has been painting all his life from early childhood; he says of himself "Though I have done some experimental abstract work, I like to paint flowers most of all, for I love flowers, the beauty of nature at its best". He has held two exhibitions of his works at Bombay. He observes "We are a slow moving nation and there cannot be sudden and swift fluctuations in a language of art. The war has brought us junk sculpture, and the mechanised manner of living, pop art. But in India, the automobile or aeroplane has not displaced the bullock cart from the street or the mind, and the ordinary man cannot readily register the new happenings. Yes, we have stopped watching the clouds and the stars, but our way of life has not been radically affected". (*IWI*, 22-1-1967, p. 36).

Padmini, T. K. (Kerala):

Painter. Born in Kerala in 1943, she had her art school training in Madras which she completed in the year 1965 standing first in rank. Padmini has been a prolific painter taking part in the National Art Gallery, Madras and the collections of the Madras State Lalit Kala Akademi.

A certain Gauguinesque luxuriance of colour distinguishes Padmini s paintings. Her women live or idle amidst tropical trees and brooks full of flowers and green verdure, surrounded by blue hills and undulating landscape. Her more recent works reflect the styles and techniques of fellow painters in Madras but Padmini still maintains her distinctness of personality. She has evidently digested these influences and made them part of her own self. Her

approach to painting is romantic in character and one feels that her technique should lend itself to mural painting admirably. (*Artrends Journal,* April 1967).

Rafai, T. J. (Sourashtra):

Painter. Born in 1921 in Sourashtra, Rafai has had a varied career culminating in an art school training at the Sir J. J. School of Art, Bombay and eventually appointed as designer with the Handloom Board of the Govt. of India. He has taken part in representative exhibitions of Indian art and has had oneman shows of his work at Amraoti, Calcutta, Indore, Ujjain and New Delhi. His works have been acquired by the Lalit Kala Akademi, New Delhi and by private collectors in India and abroad.

Rafai's concept of the picture is essentially spatial and is modern in the sense that design is its main purpose and source of all power. His technique of collage making consists in the firm and exact disposition of pieces of paper, printed, plain or coloured, on a board, integrated into a meaningful whole by the use of painted patches of colour and black lines of great calligraphic beauty. Though the paper collage can be an extremely unsatisfactory thing from the point of view of its many and varied components which are often picked at random, it has its immense advantages of variety and informality. As a collectors' item the collage is perhaps not much of a draw these days as its novelty has worn out by custom and for the above mentioned reason of impermanency. With Rafai, however the collage assumes deeper values. It is with him an urgent instrument of self expression which naturally eliminates all other considerations. (*Artrends Journal,* April 1967).

Sadwelkar Baburao (Bombay):

Painter. Born in 1928 in Savant-Wadi, Bombay; had his art education in the Sir J. J. School of Art, Bombay. Recipient of many awards and prizes in Indian art exhibitions, he travelled in the U.S.A. during 1962-63 on a Fulbright Scholarship. He has participated in such international exhibitions as the Biennnials of Venice, Paris and Sao Paulo. He has held several One-man shows of his work in Bombay and his pictures are in many private and public collections in India and abroad including that of the National Gallery of Modern Art, New Delhi. He is also an

inspiring teacher of art, very much loved by his many students. Baburao Sadwelkar is one of the more vital painters of India. With him abstract painting takes on a very precise and near-perfect aspect which holds out great expectations. As a painter he has all the gifts that can lead him on to high achievement with the further evolution of his work.

Shenoy, G. S. (Udipi):

Painter; had his training at the Chamarajendra Technological Institute, Mysore and at the J. J. School of Art, Bombay. Held an exhibition of his works recently at Bangalore. He excels in the use of bright colours. Natural beauty is his forte. "The paintings of Shenoy appeal both to the trained sensibilities and the ordianry folk. They are deeply human. *Bamboo Groove, Snow Breeze, Poona Street, Fortside huts, Fresh Snow* (exhibited at Bangalore) all showed the artist's interest in natural scenes and bold stimulating experience.

U.S.A.

ARTS AND CRAFTS

Goodman Ronald, H. (U.S.A.):

American craftsman greatly interested in Indian fabrics; a Fulbright scholar now (Septr. 1967) in India since July on a nine month trip; originally a psychology student, he discovered that he was "cut out for crafts"; studies at Los Angeles City college and later California State College, Ceramics at the former and textile design at the latter; then he went over to the world-renowned Cranbrook Academy of Art in Michigan State and specialised in fine arts, majoring in fabrics. This included weaving, crocheting, vegetable dying, knotting macrame, and knitting; spent considerable time with Red Indians of Southwest America; "In their fabrics I found the versatility I wanted" he says; greatly admires the carpets of Kashmir and Mirzaput, the embroidery of Vārāṇasi and Surat, the batiks of Santiniketan and the ti-dye fabrics of Kutch and Madurai. To him India's ancient fabric heritage is "inviting, appealing and exciting". He goes from village to village and town to town pointing out to Indian craftsmen how, with slight modifications in design, their traditional fabrics can find an eager market in the United States and the West in general. (*American Reporter*, 27-9-1967).

MUSIC

Leifer Lyon, A. (Chicago):

An ardent flutist; age 25 years. Fulbright scholar; studied music at the Julliard School of Music, New York under Julius Baker one of America's flute players. He got interested in Indian music after hearing records of Bismillah Khan, Ali Akbar and Ravi Shankar and with a Fulbright grant he began learning the Indian flute under Shri Devendra Murdeshwar, a disciple of the late Pannalal Ghosh. "I would like to be able to introduce authentic Hindustani flute music in the universities and schools in America" says Layon A. Leifer.

SECTION V: EXHIBITIONS

EXPO — 67

The visit of President Zakir Hussain to Montreal, to inaugurate the India Week celebrations at EXPO 67, has revived countrywide interest in the world exhibition which opened on April 28. If, by common consensus, Canada's EXPO 67 is today 'the greatest show on earth', it is not merely because of its visual appeal, the riot of colour and shape, its engineered comfort and its computerised popularity. EXPO has become a pace-setter for world exhibitions, because of its breath-taking sweep of thematic conception and representation, its bold look at the shape of things to come and its keynote of optimism for the future of "Man and his world". EXPO has succeeded in being a world's fair without becoming an international market-place. It is instead a fast-paced educational show, giving the overall impressions of being the picture of an entire age.

I spent a week recently at EXPO and in Montreal and, to eyes trained with standard vertical, horizontal or circular architecture, the architects' futuristic euphoria at EXPO is beguiling and bewildering. The five major Theme pavilions, occupying some twenty acres for instance, represent the truncated tetrahedron—a new, radical form involving the fitting together of hundreds of thousands of steel parts. (These pavilions include a medley of magnificant exotica, such as the biggest art exhibition, ever assembled, a Russian Arctic city, a futuristic automobile, a multilevel, radical concept for urban apartment houses, called Habitat 67, African cave paintings and a series of seriocomic puppet plays by Jiri Trnka, the famous Czech animator).

Unusual shapes, contours, colours and facades abound everywhere. The various national and international pavilions, the cluster of Canadian pavilions, and even La Ronde, EXPO's amusement park are replete with feats of engineering construction. We have the giant geodesic dome of the United States, the mammoth curved roof of the Russian Pavilion, the Venezuelan cluster of brightly coloured cubes, the water-fall-topped Yugoslav pavilion, the "hyperbolic-parabolic" Mexican shell with swept back wings, the West German Tend Pavilion with its magnificent Techno-

structure, providing a translucent, plastic skin suspended from eight giant masts, and Britain's cliff-walled "broken" tower, 200 feet high, with a cleverly displayed Union Jack. The Canadian hosts have their own giant *Katimavik*, in the shape of an inverted pyramid, towering nine storeys above the stylised, cone-shaped pine forest, and the nearby. Quebec Pavilion of woodpiles. (*Katimavik* is the Eskimo term for a meeting place). At La Ronde, the giant Gyrotron, shaped like a pyramid, brings the Space Age into the circus arena, by providing a space trip up and a swooping descent into the molten bowels of a valcano.

As for the India Pavilion—whose flag-mast by the way, is perhaps EXPO's highest—within the limitations of resources, the architecture is ecletic, combining (but not blending) the modern with the traditional. The massive gateway, for instance, is a happy departure from the traditional and by now hackneyed welcome arch and is through a pair of parallel, vertical, right-angled triangles. The Pavilion itself is a Cuboid supported on platforms with steplike structures. The Pavilion restaurant, providing some fine Indian dishes and curries, is popular with the EXPO crowd and combines a rectangular roof over ornate, traditionally embellished pillars.

Since a major aspect of EXPO is to have on show the technology of the age, the first floor of the Pavilion is taken up with over twenty items of heavy engineering, from Industrial air-conditioners to excavation buckets. Indian handicrafts and textiles have been tastefully arranged on the ground floor. Vignettes from the diversity of life in various parts of India are also imaginatively projected in four wall-screens, as in many other pavilions. Somehow, though, the image of India as a tourist attraction—even in this Tourist Year—does not come through very well. Since tourism is increasingly an important foreign-exchange earner, this aspect may yet be remedied for the international audience which comes to EXPO.

Also two small matters, which rankle and hurt in the otherwise pleasant memories of the Pavilion are the use of one of the brass exhibits at the entrance itself as an ash-tray and the throwing of Canadian and American cents, nickels and dimes in the brass tray near a fine sculpture of a Hindu deity. The first is in bad taste, the second undermines the basic theme of the India Pavilion, which, *inter alia*, says in the widely publicised advertise-

ment "We like the sort of person who can get beneath and see our real achievements, a person who can deal with us on friendly and human terms."

The Theme pavilions of EXPO comprise five groupings under Man the Creator, Man and the Community, Man the Explorer, Man the Producer and Man the Provider. The international art show in the first pavilion spans some four thousand years of human creativity and brings under one roof masterpieces from Museums in countries as far removed as Mexico, Russia, France, Italy, Japan, Egypt and Nigeria. The range takes the viewer from the primitive days through the renaissance masters, French Impressionists to the latest works of Jackson Pollock.

Habitat 67, in the second grouping, is likely to remain a symbol of EXPO for many years. This multi-level maze of houses is the proposal of Israeli-born Moshe Safdia, to bring to urban dwellings the virtues of suburban living. The prefabricated housing units, arranged in twelve storeys but at different levels, provides each tenant with his own garden and patio, absolute privacy and an unimpeded view. Unusual features are elevated streets, weather protected walks, lifts and a full line of services.

Perhaps indicative of the coming explosion of mass communications EXPO is noteworthy for the imaginative handling of the film medium throughout. We have the Czech "Kinoautomat" where, at a dozen turning points in a story, the audience is asked to choose how it would like it to now develop'. In the revolving theatre of the Canada Pavilion, the "psychedelic" projections in the Kaleidoscope House of Mirrors, and, in the British Pavilion, evocative use of film projections show new depths of the 60 year old medium. Above all, in the labyrinth, which is a blend of multi-level film screening and architecture, viewers move through a maze of rooms with images coming to them from all sides. Also, in the Czech Pavilion, we have the world-famous fairy tales on films by Trnka, (Mavin Kurve, *I.W.I.,* 30-7-67, Page 36).

NATIONAL EXHIBITION OF ART (JAN. 20 — FEB. 28, 1967)

The National Exhibition (1967) was inaugurated by Dr. Mulk Raj Anand, Chairman, Lalit Kala Akademi, on January 20, 1967 at the Lalit Kala Gallery, Rabindra Bhavan, New Delhi.

The Exhibition comprised 105 paintings, 27 sculptures, and 33 graphics and drawings selected from 1436 entries. The ten annual awards were made to: K. C. S. Paniker for 'Words and

Symbols', Bimal Banerjee for 'Etching', S. K. Rajavelu for 'Charioteers' Dizzi (D. G. Kulkarni) for 'Life Egg', M. Suriyamurthy for 'Wood Cut', S. G. Vasudev for 'Procession', Anandmohan Naik for 'The Swarm of Pasing Djinns', Bishamber Khanna for 'Composition', Kewal Soni for 'Sculpture II' and Balbir Singh Khatt for 'Integrals of Torso'. The Exhibition will also be shown in Ahmedabad.

Press Comments: There is a certain terrifying impersonality about the Lalit Kala Akademi's National Exhibitions. In a sense, this cannot be avoided. The very nature of the context, drawing in an indiscriminate mob of entries, the judgment clogged by regional claims and a measure of bureacracy, these make it difficult for this institution to be anything other than what it is. For years now, the thing has gone on, hugely, clumsily and rather pointlessly. But this year it takes a positive dip for the worse. I wonder what struck me as evidence of the recession. Was it the fact that a lot of rather insignificant artists, who might themselves have fared badly as entrants, got in this time as judges? Or was it the fact that artists of repute, at least a few, chose to be competitors before this dubious panel? Whatever the reason, the spectacle was far from reassuring. We are used to seeing the same cliches time and again, the same dose of parodies, the same repeats of historical periods and contemporary aberrations. But even then, there often is a spark somewhere, some manifestations of a free mind trying to grapple with reality.

I am tempted, while looking for such manifestation, to pick on just one painter and start off on an assessment of the exhibition itself. A painting like Bhupen Khakhar's 'Interior of the temple', an oil-enamel-paper work with a screaming excess of colour, is symptomatic. I would be justified in picking on this non-award winning painting to point out a certain attitude which has gripped the Indian artist and effectively sterilised him. 'Interior of the Temple' belongs to the mongrel category of Indian pop art. An arcitectural structure grows out into a kind of organic complex, displaying a rather confused network of what looks like vivisected organs. To make the provocation absolute and *avant garde* Khakhar tags them with names of visceral members.

I come now to the major disappointment of the exhibition, 'Words and Symbols' by K. C. S. Paniker. This painting, or properly, caligraph, is the escape mechanism Paniker has devised to meet the crisis of content that has overtaken him. Paniker shares

a rare virtue with a dwindling tribe of painters, namely, the understanding of anatomy and of the visually perceived structure of reality. His paintings of five to ten years ago, much less ambitious and at times verging on the traditional, were informed by the deep understanding and sympathy. The change in Paniker has been neither growth nor decline, but merely a curious stepping aside. The calligraphic patterns, spiced with 'zodiacal or heiratic pellet' pictograms and placed on thin fields of colour do not amount to much of an aesthetic statement. They have refinement, they have craft of a great order. And that only makes their emptiness more obvious and unfortunate. Their sources are to be found in the same presumptions of credulity Bhupen Khakhar has acted on. There is the culpable knowledge that the artist, driven to bay, could always retreat into a private sanctuary where the systems and values are entirely his. It is the acceptance, beyond reasonable consensus, of this sanctuary and its logic that has led to 'Words and Symbols' and the 'Interior of the Temple'.

I shall stop with this criticism of these few paintings which is more of a behavioural evaluation than aesthetic assessment. And in the sculpture and graphics groups there are not many pieces that demand critical attention. The prints are almost entirely a submission to craft and to material, with no attempt to formulate image. The sculptures, with the exception of Janakiram's ornate pieces, are too pat to be serious. (*Shankar's weekly*).

After going round the galleries at the National Exhibition one slumps down into one of the chairs provied at the Rabindra Bhavan and the inevitable questions arise: Where are we going? Is the artist in India no better than say, the professional politician or petty businessman? Why are there no artists among us burning with dissatisfaction, itching for a leap forward? In other places, at other times, it was the artists, very often who with their visionary dreaming headed cultural resurgences which shattered the smuggness of prevailing mediocrity. To be able to do this one has to be acutely sensitive to the fact that very little, if anything at all, is all right with us, more especially with oneself. It is only this sensitiveness which can produce a hunger for originality resulting in passionate expression through art.

But most of our artists seem to be happy enough with drawing upon, endlessly and chaotically, the fruits of years of individual

spiritual gropings of artists abroad. They seem to think that it is by manipulation of the surface, by arranging, disarranging and rearranging colours and forms that we can produce works of art forgetting that it is the stuff of the artist, the depth behind the surface, that really matters. What we then have at the National Exhibition is mostly a mediocre collection of superficial arrangements, whether they are in the pleasingly composed abstractionist style, the flatly assembled folksy style, or the confusingly conjured up neo-religious symbolism, all of which betray the emptiness of our artists. One cannot explain their preoccupation with the froth instead of the source of the artistic creation any other way. One might, in passing, mention the galling obsession of all the Madras Art College students with organising the surface of the canvas into symmetrical rectangular patches and usually filling up the middle patch with a procession of dark, lazy figures. (*Link*).

It cannot be repeated too often that reactions to art can be notioriously 'unpredictable'. A will-o',-the-wisp perhaps nontheless, the necessary flawless equation has to be established between the viewer and the work before there can be certainty of truth. An individual's personality is a delicate mechanism too easily disturbed. This becomes doubly so when, as in the annual National Exhibition of Art at Rabindra Bhavan, one has to plough through hundreds of works. Inevitably the nervous system, after a while, trails behind one's doggedness to pursue.

One experienced the same disconcerting phenomenon this year: and though one expected it, one must put it down in cold print as a warning to the unwary, the hasty or the too self-assured in matters of art.

In general, much expertise is visible in this show, but no outstanding powerful flow of feeling results always. But of course the artists are doing what they can. They ransack the earth for the symbols, scour the geometry books, dive in the subconscious, enlist myth, legend and spirituality, and employ all possible unheard of material and medium. So there is cause for hope, for greater things to come. (*The Hindustan Times*).

Some determined bull-dozing and some discreet pruning have been resorted to, I believe, by the selectors and judges of this 1967 National Exhibition of Art sponsored by the Lalit Kala Akademi. A middle-path school of mediocre modern art has emerged which is perhaps truly representative of the cross section of work pro-

duced in the country today. If there is not much on view of the downright bad there is also little that is exciting. There is very little that is striking either way. The line that the judges took seems clear. They opted for sound workmanship and a clear statement and seemed to have worked to establish an exhibition that would hang together homogeneously. They have succeeded admirably in this. And the very good showmanship on the part of the Akademi staff has helped to project this impression of order and mediocrity. (*The Times of India*).

To display a mammoth exhibition of paintings, graphics, sculptures and drawings—1965 in all, (by equal number of artists) and to display them impressively and neatly in the halls, of Rabindra Bhavan is a job for which the Akademi staff must be thanked.

The other thing which comes to mind while going through the exhibits is that it must have been an extremely arduous task for the judges to decide. This is not only because of the huge number, one can imagine, which have come to compete, but also due to the fact that there does not seem much to choose. Perhaps a compromise, a middle path of wisdom must have played the trick. No doubt, the judges have succeeded in striking one point. Good workmanship or some sort of clear perception or both would have been taken as acceptable.

But this is nothing to be proud of. This is supposed to be the National Exhibition which must reflect the best in our modern art. And the greatest failure of the venture is that the artists with definite achievements and statures have boycotted the show.

Then is this to encourage the young, the struggling and the unknown? True, they are to be seen here. One can definitely acquaint oneself through the exhibits as to what is happening in all the four corners of this country. But one may not necessarily be enthused. Is it that nothing significant is taking place? In the present show there are landscapes sentimentalised, figures without inspiration, *avant garde* works lacking conviction and courage. Folk motifs here are devoid of the magic of disarming simplicity. The modern art in India through this exhibition appears to be the field for mediocrity. (*Sunday Standard*). (*Lalit Kala Akademi-Newsletter*, April 1967).

SECTION VI: ARTS AND CRAFTS

BRASS AND BELL-METAL INDUSTRIES—WARES OF NACHIARKOIL

In the Tanjore district among the most noted centre for making Brass and Bell Metal wares is Nachiyārkoil. The village is located on the sands of the river Kāvērī. The bell metal industry has been flourishing in the village for the last one hundred and ten years. Originally this ancient craft was practised by the thrifty Pathar community at Nagerkoil which was then in the Travancore Cochin State. Unsettled conditions of livelihood and lack of prospects in the craft forced the Pathar community to migrate to the Tanjore district. First a batch of four families of this community temporarily settled in Kumbakonam and thinking that they might not be able to compete with the local artisans who were experts in fashioning articles out of brass-sheets, they moved to Nachiārkoil. It was the *vandal* sand in the river of the Kāverī adjacent to Nachiārkoil which prevailed on the Pathars to stay permanently at the village for the sand was most suited for box-moulding and casting; also the *Karumān* sand and the *savuttu* sand available there were found to be very serviceable for wax-moulding. The Pathar community has the distinction of introducing first, the art of the wax-moulding process to manufacture articles such as *Kuthuvilakku* (traditional pedestal multifaced oil lamp), temple bells, temple lamps, Kūjas (water jug) with a cashewnut design, coffee percolator etc.

Methods of production: The essential raw materials used in the production of the brass and bell metal wares are copper tins, zinc, aluminium, lead, coke and wax. Wax plays an important role in the preparation of intricate moulds. Coke is used to fire the furnace in which the various metals are melted. Three types of moulding are employed for the manufacture of brass and bell-metal wares. They are box-moulding, wax-moulding and loam-moulding. The artisans of Nachiārkoil are well-known for the manufacture of Kūja (water jug) with a cashewnut design. This article has received wide appreciation throughout South India. The wax moulding process employed is a continuation of the most ancient method of casting metals known as the lost wax Hollow

casting technique or "*Cire pur due*" process. Generally, for all castings, the designs are made out of brass. Then the design is fixed on a moulding board surrounded by a pack of sand and local earth. Then the moulding box is turned upside down. After carefully taking the impression of the design in the packed earth the design is removed. Then molten brass is poured into the box through the runner. It is left for five minutes for cooling. Finally, the cast piece is removed for shaping and polishing. Generally the moulding boxes are made out of mango wood with teak reapers.

In the case of articles like *Kuthuvilakku,* three different moulds are utilized and the three different parts are separately cast by the process of box-moulding before they are joined together. In the case of small articles like the table weight dragon, lion, bell handle, Nandi, etc., which are simple in design, loam-moulding and casting are applied. Wax-moulding process is applied only for bell metal vessels such as Kūjas, coffee percolator, milk carrier etc. The process of wax-moulding is also applied for making hollow articles. The brass vessels are hammered out on stakes from large plates of heated metals in three sections. Afterwards they are braced together. The final smoothness is obtained by gentle hammering after heating the vessels. The parts of the article like *Kuthuvilakku* are joined together by grooves provided on the connecting surfaces. Fine smoothness is obtained on the edges with the help of steel files. Defects such as pin holes which are visible, when turned on the lathe, are rectified by gently nicking the metal. Pin holes are closed by gently beating the metal with a small hammer. Engraving is done mostly on fancy articles like flower vases. After the completion of the articles the engraving is done immediately. First, the required design is drawn on a sheet of paper and then it is tarced on the article. With the help of sharp engraving tools, the decorative design is incised on the article. The final stage is the polishing. The wares are polished on a cotton mop fixed to the spindle of a high speed buff polishing machine. The mop is nothing but a bunch of rags. A lustre polishing soap is applied to the revolving mop and the article to be polished is pressed against it. After the mopping is over the article is cleaned with a cotton cloth. The wares of Nachiārkoil are divisible into two groups: Vessels for common house-hold use and Dīpams or lamps and other essential articles for temple use. The utensils for house-hold purpose are Kūja (water jug) with the

cashewnut design, coffee percolator, *Vengalapānai* (cooking pot), milk carrier, tiffin carrier, *Kuthuvilakku,* etc. The dīpams for temple use are elaborately fashioned with bird, beast and other motifs. The specimen include *Thūndamani vilakku with peacock prabai, Panchākshara dīpam, Mayūr dīpam, Nāga dīpam, Purusha-muruga dīpam, Tiruśūla dīpam, Hamsa dīpam, Kumba dīpam, Vāsamālai* and hanging lamps. The articles for ritualitsic purposes are *Chandra Padam,* mirror with stand, *Sūriya Padam, Gindy, Hand Pooja bell, Dhāna Pātram* with Kamadhenu face, Chāmaram (fly whisker) and Argya Pātram and so on.

In order to preserve the traditional handicraft of this village a training cum production centre was started by Government at Nachiyārkoil under the Second Five year plan. A batch of fifteen is trained every year. After training, the artisans are either absorbed at the Government training centre itself or in Tanjore and Kumbakonam. The opening of such a centre has broken the established monopoly of a single community and provided an opportunity for other communities to learn the techniques of the craft. Further, the All India Handicraft Board is giving encouragement to other castes also to learn the art which for a long time was exclusively in the hands of the Pathar community.

The articles and vessels produced at the government unit are durable and strong, the finish is superb and they are produced with the help of electrically operated lathes and other appliances which are beyond the means of an ordinary artisan. Further in collaboration with the All India Handicrafts Board, the government unit has been introducing the latest designs which are duly copied and traced from the rich and decorated walls and pillars of the temples in South India. The unit receives orders from all over India, most of which are from temples, for lamps and other ritualistic vessels.

Marketing is chiefly done by the big merchants through the All India Handicrafts Board and various state Emporia. They are exported to Ceylon and South East Asian countries. There is a great demand for *Kuthuvilakku* in Ceylon. (T. M. Srinivasan).

METAL SCULPTURES FROM EASTERN INDIA

Go into an arts and crafts shop in Calcutta and you will be surprised by the immense variety of the folk-art goods offered for sale, in comparison with what is to be seen in similar shops in

southern and western India. Nor is it accidental, for eastern India, especially Bengal, Bihar and Orissa are regions where a rich and active tradition of folk arts and crafts has survived to this day. Among the numerous goods in brilliant colourings, you will find some quietly unobtrusive metal-cast figures, which attract your attention not by their colouring or their monumentality, but by their expressive and altogether unusual stylization. The figures are 10 to 25 cm in height and represent various Hindu and village deities, as well as ritual figures of animals. Their characteristic feature is the rich and unusual surface decoration, reminiscent in its structure now of embroidery, or again of lace, sometimes of objects made of grass, straw or bamboo. This decoration alternates with plain cast-metal surfaces and gives the figures lightness and individual charm. Perhaps the most successful sculptures are the figures of animals, which are remarkably natural and realistic in conception. The stylization tends to underline in the modelling, simply yet very effectively, the character of the animal represented, whether it be elephant or horse, peacock or antelope. Belonging to this group is also the Bull, Nandi, the symbol of the god Shiva, and the popular Hindu god with an elephant's head, Ganesh, who if properly revered removes all the obstacles arising in human life. The stylization is interesting and unusual: Ganesh's body forms a jug, the throat of which is in the shape of an elephant's trunk. The worshipper of Ganesh places his sacrifice of a few grains of rice, a coin and a sweet-smelling stick of agarbatti in the jug, lights the agarbatti and recites the appropriate prayer supplicating the god's blessing on all he undertakes. Modelled in the form of a miniature vessel is also a representation of an owl, possibly the symbol of the goddess of wisdom, Saraswati.

The stylization of Hindu and village deities in human form is, as compared with the ritual animal figurines, very schematic. It is reduced, as a rule, to a head and body, the latter often elongated into a bell-shaped base. Attached to it are hands like a frog's. This rudimentary shape is then covered with a decorative pattern in relief. It is produced by a thread of metal with which the metalsmith draws the closely-set eyes, eyebrows, wide mouth, necklace and girdle. The statuettes commonly represent the goddess of good fortune, Lakshmi, the mother-Great—symbol of fertility, the goddess of smallpox, Sitala, the goddess of the waters, Ganga, the chief Hindu deities, Shiva and Vishnu, Saraswathi and others. Unlike the famous classical statues, their iconography is not clearly

expressed it being often almost impossible to identify them by their attributes, which are not seldom simplified beyond recognition. The fact that they represent divinities is evident from the 'halo' curving above the heads of the majority of such figures, in the form of a lace tiara or a kind of sunshade.

It is remarkable how deeply expressive and suggestive these little masterpieces are. It is as if the Indian metal-smiths projected into their making the images and superstitions of their primitive totemist past. The original style of the figurines is not, however, the product of the present generation of founders. Folk artists keep closely to old conventions, in which every motif and the whole stylization have long been established and have become for them an unalterable law. In a community where skills are handed down from father to son, there is very little scope for the modification of traditional forms.

The number of metal craftsmen possessing a mastery of the style and technique of these figures is small, at most a few score. A group of twenty such master-metalsmiths, called Dhokras by the local inhabitants, lives in the suburb of Bankura known as Rampur, about 145 miles from Calcutta. They are members of semi-Hinduized families of the Kainkuya Mal caste and make, in addition to icons and ritual objects, rice-measuring bowls. Another centre is the village of Lowadih, in Bihar, where ten families of the Malar caste practise this craft.

In Orissa, there are three villages in the district of Mayurbhanj: Sarupankha, Pairakuli and Asansol, and in Madhyapradesh, in Central India, the town of Jagdalpur with communities of craftsmen who still engage in this work. The metalsmiths employ the method of lost-wax metal casting process known as cire perdue, which is one of the oldest metal-casting techniques in the world. The object is modelled in wax or some other easily melted substance, upon a clay core, the model is then covered with fine plastic clay which, on drying, forms the mould, the outer side of the wax being exactly what the desired metal figure should look like. Vent pipes are inserted at top and bottom. In the kiln, the wax melts, leaving a cavity into which metal is then poured. Instead of bronze, bellmetal, brass or some other alloy may be used. This method seems to have arisen independently in different parts of the world. In Africa, the natives used it in making models of heads and the famous Benin bronzes, in Central and South America, for the cast-

ing of gold, silver and brass statuettes; in Europe, it was a technique employed by masters of small-scale sculptures, among them the famous Italian, Benvenuto Cellini. In India, it was a process known already in the third millennium B.C. This is attested by the famous statuette of a girl, not altogether convincingly identified as a dancer. It was found in Mohenjodaro, in the province of Sind, the centre of the Proto-Indian civilization. Proof of the popularity of the technique is also furnished in the old literary monuments of India, the Sanskrit manual on art and architecture known as the Shilapashastra. This text contains a detailed description of the method and production processes, as well as the exact composition of the alloy used. In the Classical period the cire perdue method was used in casting the famous Gupta, Chola and Pala bronzes, the last-named being made in eastern India, in Bengal and Bihar, between the 9th and 12th centuries.

The folk-craft of casting sculptures in metals has its own history, reaching back many centuries into the past, as is testified to by extant casts, preserved thanks to the passion for collecting of lovers of art, or to accidental discoveries in different museum collections. In stylization and decoration, they are not unlike the small figures in arts and crafts shops in Calcutta. Their technical execution, however, is much more perfect, and sometimes they are as much as a mëtre high.

But let us return to the presnt, to these small brass images which have lost something in monumentality, as compared with their predecessors, yet nevertheless have retained much of their charm and beauty. How, we may ask, do folk artists achieve this rare and original decorative quality? With what tools do they work on the casts and what working procedures do thye employ?

My quest to find the answer to these questions began in the study of Prof. D. Sen. of the Anthropological Department of Science College, in Calcutta. On one of his study book-shelves stood a not very large brass statue of an elephant, and on its back the stylized figures of the god Shiva, his consort Parvati, and their two sons, Ganesh and Karttikeya. I at once recognized it as the work of native founders in bell-metal and brass, who employ the cire perdue technique. I turned over the little masterpiece, for such it was, in my hands and vainly tried to imagine what technological procedure could give such thin-walled and richly decorated cast. Prof. Sen informed me that there were several places in India where this method is still in use today.

It was too attractive a thought to be able to see with my own eyes a folk artist at work and make a first-hand acquaintance with the ancient method of casting. Prof. Sen advised me where to go and gave me a letter of recommendation to his friend in a near-by city, with whose assistance I happily reached the very ordinary little village of Surpankha, about 20 km north-west of Baripada, in the state of Orissa.

We entered a clean-swept courtyard, surrounded by the living premises of the brass-founder's numerous family. A meal was being prepared on a hearth below a pent-roof. We were bidden welcome by an oldish man, gaunt of figure, with a kindly expression, a grey beard and vivacious eyes. Without more ado, the master showed us, in the presence of all the members of his family, several finished products under the impression that we wished to make a purchase.

'If you don't like any of these, I can make to order whatever you wish', he said to my companion, and pointing to me. 'If the gentleman likes, I can model his face and make a brass cast'.

I expressed the wish to become acquainted with the technology of his sculptures and was given a lesson in which the complete process of casting was explained to me.

Aids to modelling and casting:

Several kinds of modelling clay are needed, wax, a press for the extrusion of wax threads, a pair of scales, scrap metal, a teak board for rolling out the wax, several other tools for modelling (wooden spatulas), a file, tongs, and, most important of all, experience and skilled hands. Two main methods of casting are used: the casting of solid objects, for instance, figures of persons, but of small dimensions so as to save metal. The other method is used for casting hollow objects, for instance, statuettes modelled in clay and covered with a thin coating of metal. Very often the two methods are combined, one part of the figure being a hollow casting and the other parts being solid.

Clay:

The first step is the preparation of the clay for making the core and mould. The clay is soaked, dried, pounded, sieved, mixed with various ingredients, such as sand or cow dung, to form a fine but sufficiently thin, porous mass to allow the gases to escape from

the mould in the firing. Another kind of clay is made from termites' nests. This clay has passed through the digestive tract of the white ant and its structure is extremely fine, besides which it contains ferments from the saliva glands of this insect, which increase its binding powers. Increased viscosity is also achieved by thininng the clay with infusions of fern sand leaves.

The core:

The first phase in the metal-casting process is the modelling of the basic shape of the cast—the core. This has the shape of the finished product, but the details are merely indicated and the whole is somewhat smaller than the finished cast, namely by the thickness of the layer of wax with which it is to be covered. Sometimes the object consists of two parts, for instance, the head and trunk of the elephant forming one core, the body and limbs forming a second. In the following phase, in which the core is wrapped in wax, the two parts are then joined. Care must be taken to ensure that the core is thoroughly dried out before the wax is applied.

Wax and work with it:

The actual modelling substance is wax. The base is beeswax, with an admixture of oil and resins from different trees. These ingredients are boiled in proportions to produce a substance sufficiently pliable in the given climate and temperature and not so brittle as to break or of a consistency to stick. I had supposed that the wax would be spread with a brush on the clay model which is slightly smaller than the encolsing mould, allowance being made for the layer of wax. Imagine my surprise, however, when I saw that the wax was laid on in the form of wax threads. These are made by extruding the warmed wax through a metal sieve having circular openings about 1 mm in diameter, producing (as in the making of noodles) a long thing thread which, if it is of the right consistency, neither breaks nor is sticky. The modeller takes the core in one hand and with the other winds on it the wax thread till the whole surface is evenly covered. He smooths the surface with wooden smoothing tools, except on those areas where he intentionally forms a miniature screen by laying the threads crosswise, leaving a space between them of 1-2 mm. The decorative pattern thus formed is characteristic of East Indian sculpture casts. After thus completing the surface, the decorative detail made of wax thread is stuck on to it, and eyes, ears and so on are added.

In models of elephants, the ears are made of compact rolled wax, which is cut and modelled with a heated knife. The bottom of the figure is not usually covered with wax, so that the fired clay core is exposed in the finished product.

During the whole wax-working process, the master keeps a little fire glowing at his feet, its warmth being necessary to keep the wax soft and the joins smooth. At this point vents must be made on the cast to allow gases formed during firing to escape and through the top one of which the molten metal can be poured to displace the wax, which then runs out through a bottom vent. Part of wax is absorbed by the walls of the model and by the core, about a quarter of the whole quantity being saved for further use. The vents, in the form of wax pipes, converge some centimeters above the highest points of the model. The main vent, usually inserted in the direction of the core, may be of bamboo stem. After inserting the finished wax-covered core in an enclosing mould and forming a crucible above the model for the metal scrap, the pipe is pulled out leaving a true vent.

The making of the mould

The enclosing mould is made by kneading and moulding pieces of clay on to the wax covering so that no air space remains at any point between the two, as this would lead to a deformation of the cast as compared with the original model. The form of the mould only suggests very roughly the shape of the original model. Usually it is pear-shaped. A crucible must be made above the mould to take the metal scrap, its size being determined by the master's experience. As in the case of the core, the mould must be well dried out.

The casting

In the casting of these small works of art a mixture of non-ferrous metals is always used, consisting of brass, bell-metal, bronze, copper and tin scrap, bought by the founder at the bazaar or exchanged for his finished goods. For each object an exact amount of scrap must be weighed. For this purpose a special pair of scales is used, a rider running along the long arm, which is nicked. A certain nick represents the quantity of scrap needed for casting, say, a figure of Ganesh, another for the figure of horse, and similarly others for an elephant etc. The scrap is placed in the crucible suspended from the short arm by levers. For the weighing,

the master squats on the floor, with his legs crossed, and holds the scales in his raised hand. The quantity of scrap required is about one quarter more than the weight of the finished object, with the vents, which remained filled with molten metal. In the crucible, too, a certain amount of scrap remains to provide with its weight the pressure needed to bring out all the details in the cast.

You would look in vain for any elaborate firing kiln in the master's house. A few steps from the kitchen corner, in the hard surface of the stamped clay courtyard, is a circular hollow about 40 cm deep and about the same diameter, into the bottom of which a bamboo pipe leads. The other end of the pipe comes to the surface about half a meter from the basin-like depression. In the smelting process, air is driven through the pipe into the hearth by a pair of bellows made of goatskin. Two wooden sticks to which the edges of the bellows are attached allow of them expanding to the full at the intake of air. The expulsion of the air from the leather bag after the closing of the aperture, effected by crossing the sticks and exerting gradual pressure, takes 4-6 seconds. Quick manipulation ensures a steady stream of air being driven into the hearth. In the hearth the dried-out mould is placed, with the necessary quantity of scrap in crucibles, which are covered with clay lids and encased in this clay. As fuel, the metal founders use exclusively tree roots, with which they line the hearth and surround the mould. Borax and salt are used as fluxes. During the smelting process, the hearth is usually covered with clay boards to reduce the loss of heat. The smelting of the metal in three moulds simultaneously requires about 4 hours of continuous working of the bellows. In the heat engendered the mould changes into a glowing red form, the molten metal running by its own momentum from the crucible through the vent into the space left by the melted wax. The air escapes by the air vents and partly also through the walls of the mould and the substance of the core.

A master has no need of a clock. Long years of experience have taught him to know the moment when the cast inside the mould is ready. I was very fortunate that moment occurred during my visit. The masterfounder having finished a detailed explanation of the whole process, seized his tongs and began to take the still red-hot mould out of the hearth. Round us had gathered practically the whole village, mainly the women and children. When the mould had cooled a little on the ground, the master poured water over it, broke it open with a gentle tap and

then freed the actual cast: an exact reproduction of the model. For me it was almost a festive moment, and I could not help wondering whether the master had similar feelings. He, however, immediately busied himself with removing the vents still sticking out of the casts. His only tool was an old file. I was amazed how few tools the native founders used in the casting process. Spoiled pieces are practically unknown. Each of the phases can be carried out by any of the members of the family, the modelling of the core and the actual smelting being perhaps the only phases reserved to the master himself.

One bronze cast after another was born as I watched an elephant, a peacock, an owl, figurines of deities, and still more objects. Every cast was an original, no matter how many were taken of the same motiff, for the cire perdue method is not a merely repetitive process. That is what probably fascinated me most of all as I gazed on the sculptures lying on the ground. How great an art it truly is and how primitive the conditions in which it is practised!

The courtyard glowed hot with the summer sun, the hearth still gave off its heat. I looked around me. The gaze of expectant eyes was turned upon me. Will he buy, will he not? I left with a still warm elephant in my hand. So much beauty for a few rupees! (H. Knizkova M. Prokopec in *New Orient,* Vol. 6, Feb. 1967, No. 1).

TRADITIONAL THEATRE CRAFTS OF INDIA

The genuine traditional theatre form we have in India still continues to be very alive and vivid and displays in a unique way the richness and variety of our very ancient arts and crafts. There are various forms of this theatre prevalent over the whole of the countryside and towns which though differing in details of production, structural aspects, thematic treatment, presentation techniques, costume designs, have yet features which on careful study reveal a commonness of approach. This drama is presented without the pictureframe proscenium. The audience generally sits on the three sides or around the acting area which may be a raised platform or just a clearance in the ground. There is no painted backdrop; naturalistic settings, hidden entries and exits of the characters and the locale are suggested through symbols such as the oral rendering of a descriptive passage, some stage property or a group of dancers.

The theme is unfolded through various media such as song, dance, recitation, dialogue, mime and orchestral rendering which may all be combined to form the overall pattern. The presentation provides ample scope for impromptu dialogues, asides, addresses to the audience and witty remarks that help the play to transgress the limitations of a theme placed in remote past or drawn from mythology, and make it contemporaneous and intimate.

The traditional theatre developed at a time when electricity had not entered the field and depended on the wick lamp or the straw or cloth torch for the source of light. This type of lighting and the fact that the audience viewed the performance from a near distance gave to the head-gears, costumes, ornaments and make-up of the theatre a finesse in craftsmanship which is unique with the accent on the use of decorative materials which are luminous and striking and reflect light and colour vividly.

The traditional folk theatre is the only link we have with our classical Sanskrit theatre. It is the repository of not only the folk elements in the performing arts but also the classical, for it is evident that there were close links between the classical Sanskrit theatre and performances staged in the temples, open fields and streets. This intermingling is reflected in varying degrees in the different forms.

In the dance-dramas of South India which have been comparatively less affected by the later influences, the continuance of methods of the classical theatre is most evident. The Kudiyattam of Kerala and the Kuchipudi of Andhra Pradesh are outstanding in this respect. It is no wonder then, that while surveying and studying the designs of costumes, ornaments, head-gears, masks and puppets of the traditional theatre, one realises that there is a plan and a convention which has apparently been influenced by the ancient code as enunciated in Bharata's Natya Shastra.

In the Natya Shastra's chapter devoted to Aharya-abhinay or extraneous representation through costume and make-up, detailed directions and descriptions are given on the use of the different types of costumes, ornaments, make-up, stage accessories and properties. For the characters in the play that represented gods and goddesses, celestial beings, rakshasas and mythical characters, the conventional or Natyadharmi concept in designs was accepted,

whereas for others representing the characters from the social milieu of the time and ethnic groups, the Lokdharmi or the realistic concept provided the guideline. The accent has, however, been on the conventional and even in the case of realistic design, the representation is suggestive and stylised and rarely naturalistic. The rules for the use of the various clours for make-up and costumes to suit the different characters in the play as well as the description of the stage properties, ornaments, headgears and accessories conform to Natya Shastra concept.

A survey of traditional theatre reveals that these concepts hold good even today although in their application to details, the conventions vary from form to form and much seems to have got modified in the course of time. The influence of the tribal and the more primitive folk performing arts has further added to the complexity of the theatrical tradition.

It is stated in the Natya Shastra that the theatrical articles should be light in weight so that they do not tire out an actor and should be devised from materials such as beeswax, lac, thin sheets of copper, wood, coloured mica pieces, bilva paste, cloth, bamboo strip and clay and should have only a likeness to the original and not be a realistic reproduction. This has thus been the guiding principle of the traditional theatre craft. The techniques employed in the production of theatrical articles are varied and often special craft objects are devised by combining a variety of handicraft techniques.

STAGE-SETS AND PROPERTIES

The India traditional theatre has no painted backdrop or any stage-sets to create the illusion of a natural locale.

The Curtain: The curtain held in the centre of the performing area by stage hands is common to the North and the South. The curtain is used to introduce, tableaux and imposing characters and in doing so the object is to foster a feeling of suspense and animation in the audience before an important spectacle or character is introduced. The introduction of certain types of characters, generally the aggressive or fierce ones and those possessed with enormous physical strength as in Kathakali is achieved with great skill with the help of Tiranokku or the curtain look.

Architectural Sets: The representation of architectural structures is seldom found in the traditional theatre, except in the case of Ram Lila of North India, where bamboo-strip structures covered with paper symbolically represent interior of palaces, forts, etc. Lanka, the abode of Ravana, represented by a bamboo strip fortress, is commonly to be seen during the Dussehra festival throughout Northern India.

The throne is widely used as a stage property. It may be an elaborate piece as in the case of Radha Prem Leela of Orissa where it is designed with different levels of seating arrangement with gaily painted canopies, pillars and arches, or it may be an ordinary stool covered with drapes as in the Jatra of Bengal. This single item, however, serves to conjure up in the imagination of the audience a whole royal court with all its heavy paraphernalia through descriptive lines, movements and mannerisms of actors.

Living creatures: Living creatures, animals and birds, whether from mythology or folklore endowed with divine, demonic or human characteristics are represented with the help of masks and suitable costumes. Sometimes horses and bulls made of wood and harnessed in front of decorative chariots may be seen as in the mobile tableaux of Ram Leela. Models of animals and birds with paper covered bamboo frame-work are also used like, for example, the Kagg in the Ram Leela of Banaras.

Costumes: The costumes in the traditional theatre are in a single colour or multicoloured. Fabrics may be draped in different styles or worn as tailored pieces, specially designed for a particular theatre form. The costumes are made of selected cotton, silk and zari handlooms. The plain mill cotton cloth suitably dyed is now also in use. For several now, good quality velvet has been used extensively in the whole of north and in some cases also in the south and Central India. Cheap satins, imitation silk and synthetic fabrics are also finding their way in lately. The theatre costumes are often embellished with various decorations. They may be embroidered with zari and other tinsel materials or applique work. The design and colour scheme of these costumes are worked according to the accepted conventions which reflect the pictorial traditions of the region, while the period costumes are influenced by the local historical styles and are quite different.

Generally the more attractive of these costumes which represent characters from mythology are imaginatively conceived

and sharply deviate from any period costumes of the region. Costumes especially of the dance-dramas, are also designed to project or enhance the movements of the actor-dancer. Their colour schemes are guided by the ancient belief that different colours are allied to certain emotions. For instance in Bharata's Nātya Shastra, the erotic mood is associated with light green, terror with black, fury with red and the marvellous with yellow.

Some of the outstanding examples of the conventional design in costumes are:—

(1) The huge skirt of Kathakali made up of a number of bordered pieces of cloth, pleated and arranged to overlap round the waist-cloth;

(2) The Kumil or skirt of Radha from Manipuri Raas, cylindrical in shape, stiffened with canvas lining; the Pashwan or the short wavy upper skirt of Radha made of gauze-like cloth with bordered edge stiffened with cane;

(3) The Kat-Katchni of Krishna from Raslila of Vrindavan with rows of wide frills stitched one above the other forming a sort of Angarka which comes down to the ankles;

(4) The Kacha of Ottanthullal consisting of cloth several yards in length and about three inches in width looped many times through the waist-band to form a sort of skirt.

MAKE-UP

It is generally true that in the traditional theatre the make-up is strong and in vivid colours with decorative embellishments on a basic colour covering the face. In many cases a mask-like quality is achieved with the help of make-up. Kathakali is a noteworthy example of this.

Although there is no general rule for the use of colours in the make-up for the different characters in the traditional theatre, the use of basic colours, red, blue, yellow and black with their primary and secondary derivatives may be noticed in certain styles. The makeup may be in a single colour or different colours worked to form a significant pattern. On these base pigments often decorative patterns are worked out with white dots outlining the contours, collyrium accentuating the eyes, application of sequins in

floral designs and sometimes as in Kathakali with the super-imposition of material that projects out like the Chutti (stylised beard) or the pith knobs placed on the nose, forehead or chin. With the application of such a make-up the transformation of the human actors into celestial beings or demons is achieved. In the case of the different types of mythological characters each is governed by a specific make-up with well-defined colour schemes and other accessories like stylised beards, wigs, etc. In Kathakali, for example, the make-up is classified as Paccha (green), Katti (knife), Tali (beard) Kari (black) and Minauku (smooth) to represent the Satvik (virtuous), while vices such as greed, vanity and lust are characterised at Rjasikā and the destructive as Tāmasik.

In the dance-dramas of South India, Kathakali, Krishnattamakali, Yakshagana and Bhagavata Mela Natakam, fixed directions for the make-up are clearly defined and these still continue.

In the secular traditional theatre forms the conventions for makeup are not so clearly defined, although the techniques of modern makeup are not fully adopted, and not much emphasis is laid on producing on the face set effects with the help of light and shadows. The painting of the face is in a flat colour and such accessories as beards and wigs are also commonly used.

MASKS

Maks are used extensively in many forms of traditional theatre and are made of wood, papier mache, metal sheets, pith and cloth with embroideries.

In traditional theatre mythical characters are often depicted with the help of masks. In the theatre forms that depend mainly on spectacle, processional movement, or pure dance (Nritya) the use of masks for characters such as celestial beings, demons, animals and birds are common.

Ram Lila and the Seraikala Chhau dance, the Orissa Sahi Jatra, the Kerala Krishnattamakali and the Kashmir Bhand Pather have some exquisite masks designed for such characters. In Kathakali where the facial expression and the gestures form an important aspect of the style, the mask-like effect is achieved with the help of special make-up which leaves the face flexible and expression unrestricted.

The use of the masks in the processional or battle scenes of Ram Lila and the practice of removing the mask and placing it on the head as a symbol when the character is required to speak a dialogue, further illustrates the technical requirements which decide the use of masks.

In fact in the Chhau dances of Kharsawan and Seraikala of Bihar the pivot of all choreography is the mask. The word Chhau itself means a mask and is derived from the Sanskrit 'Chhaya'. It is in the design of the mask that the theme in its essentials is first conceived.

In this style the masks represent not only the personalities from mythology but even ordinary humans like a farmer or a fisherman, when the mask is used for accentuating the particular character in a lyrical theme.

HEAD-GEARS

A head-gear besides its functional use of protecting the head or enhancing the general beauty of the wearer, has also come to be accepted as a symbol of social status, regional or national. Besides this general use, a head-gear along with the mask and make-up is largely instrumental in transforming the human actor into the imaginative being of the play. Great respect is attached to it. In the green room, for instance, the Kathakali actor who has already put on the costumes and make-up dons his head-gear with a ritual, and in doing so believes that his inner being is transformed into the role he is about to enact.

The head-gears of traditional theatre are mainly designed from wood, paper-pulp, bamboo strip and canvas. For decorations, various materials such as mirror, coloured glass, peacock feathers and quill, artificial stones, gold paper, tinsels, decorative motifs made of silver and zari are commonly used. On old and rare head-gears of Kathakali and Bylatta a form of Yakshagana of Mysore one may come across designs made up by affixing wings of beetle in rows.

The head-gear of Krishna is a special article of the traditional theatre, and the motif is a peacock feather or a dancing bird variously utilised in the design. The Krishna head-gears in Bylatta, Kathakali and Krishnattamakali and in Ras of Manipur and Vrindavan are some of the outstanding examples of traditionl head-gears.

In Kathakali the Mudi or the dome-shaped crown is reserved for gods and divine characters like Vishnu, Krishna, Rama, Lakshmana, etc. There are four other broad categories of head-gears reserved for the other mythical types. Turbans are also used in the case of such characters as charioteers, messengers and other minor male characters.

The head-gears of the traditional theatre may be generally divided under three main categories:

1. Crowns: Kireetas or mukuts.
2. Turbans: Realistic or stylised.
3. Stylised representation of matted hair and ladies coiffure.

The Kireetas in the traditional theatre of South India are generally made of wood with carved designs, inlaid with mirror, glass and artificial gems. A variety of other decorative materials such as gold paper, peacock quill, felt, woollen frills, peacock feather, silver tinklets and flowers are commonly used.

These Kireetas besides the central portion (used as a cap) have attachments which enhance the majestic quality of these objects. This attachment may be a Prabha or a decorative disc at the back of wings (Jawalas) attached at the side. In the case of many Kireetas the side attachment of Jawalas have the motif of a peacock or parrot perched on a branch. The curved neck, head beak and the flowing tail are cleverly utilised by the designer to give to the side attachment a vital line and carefully worked out inner decoration.

The Mukuts used in the traditional theatre in North India are, however, made of canvas with zari embroidery which is further decorated with artificial stones. Some of these Mukuts have Prabhas also although there is no side attachment except the ear cover ornaments or Kundals.

The turbans in all richness of their variety are freely used in various theatre forms. In many cases they are stylised and improvised for the theatre. Though the mundasus (turbans) of Yakshagana of Mysore bear a resemblance to the ordinary turbans in size and shape, they make a sharp deviation from the usual regional style. These are generally decorated for majestic characters with special ornaments like the Kalangi.

The matted hair of hermits and holymen such as Rishis and Munis are often represented by wooden head-gears shaped after a special hair style. The head-gear of Shiva in Kathakali and Yakshagana is an attractive one. In some forms of Bylatta of North Karnatak the ladies coiffure is represented by a head-gear as men enact ladies roles.

ORNAMENTS

A large variety of ornaments is used in the different traditional theatre forms. The more conventional of these are improvised and may be made of light wood or zari embroidered canvas pieces.

There is a general tendency to avoid the use of costly material such as gold, gems and real pearls. Sometimes when the patrons of traditional theatre vied with each other for importance, they insisted on the characters of the play they patronised wearing costly jewellery and garments which were loaned to them for that occasion. This practice continues even today. In the temple dances and those staged in the courts, like the Bharat Nāṭyam, Odissi or Kathak the danseuse used to appear in costly jewellery and costumes. This jewellery has now been replaced by cheaper version.

In the traditional theatre of South India special ornaments are devised from light wood carved into interesting motifs. Very often these are enlargements in wood of motifs from traditional metallic jewellery. These carved pieces are strung together to form a variety of articles such as the chest cover, the girdle, waist drop, armlets and the tiaras for the crown and decoration for the stylised turbans. The wooden ornaments may be inlaid with coloured glass, mirror pieces, artificial stones, red felt etc., and are covered with gold foil. Bold in design and visible clearly even from a distance, these ornaments form a gorgeous addition to the costumes.

In some regions more of zari embroidered canvas is used for devising various ornaments, such as necklaces, ear tops, pendants, arm bands, forehead decoration and chest covers.

Interesting motifs of a peacock, fish, flower and left are embroidered on canvas pieces with zari which are then cut out and turned into various ornaments. The zari work is replenished with artificial stones and often the design is interspersed with embroidery in coloured thread.

PUPPETS

It is evident that in India puppetry has been one of the earliest forms of entertainment. It was popular particularly in Rajasthan, Orissa, Andhra, Mysore and the Tamil-speaking areas. The Thirukural (an ancient Tamil work—200 B.C.) mentions puppets. Harsha in his Harsha Charita had words of praise for the art of puppetry.

Some scholars consider puppet shows to be the most ancient theatrical mode in India which must have supplied the term, 'Sutradhar' (holder of strings) to the special character who opens each Sanskrit drama.

Puppetry in the South was called Pavai Koothu and was believed to be the imitation of one of the eleven dances performed by goddess Lakshmi to lure and destroy the evil demons. It was a monopoly of the Brahmins and the themes were drawn from the Epics—the Ramayana and the Mahabharata. The puppets called Puthli in the North were considered as the incarnation of goddess Bhavani. One of the earliest plays was based on the heroic and legendary deeds of Amarshingh Rathore, a renowned Rajput hero. India has a rich variety of marionettes, rod puppets, glove puppets and shadow puppets. The marionettes are popular in Rajasthan, Orissa and southern regions, the rod puppets in Bengal and Bihar, the glove puppets in Uttar Pradesh, Orissa and areas of Madras State, Mysore and Kerala, and the shadow puppets in Orissa, Andhra Pradesh, Mysore, Madras State and Kerala.

Marionettes: Marionettes in Rajasthan are without controls, and strings are attached to the fingers of the manipulator. In the Orissa version simple triangular controls are used to produce movements of the body and the arms of the puppets. In the Bamaiatta of South India, a cane ring rests on the head of the manipulator to which is attached the body of the puppet with strings. The manipulator controls the movement of the arms and hands of the puppets with rods in the rod puppets of Bengal and Bihar. They are simple and mobile at the joints of the neck and shoulders.

The shadow puppets of Orissa and Kerala are like reproductions of traditional paintings with sharp and bold features and many of them have fixed postures which are mostly not mobile at joints. These puppets also throw shadows which are black or shades of grey if the material is translucent. As the perforated

design in the puppet appears lighted in the shadows, this technique is utilised effectively to produce rich ornamentation.

The Tolu Bomalatta or the shadow puppets from Andhra which have also migrated to Mysore and Tamil-speaking areas are unique artistic creations. The modelling is with impressive boldly lined profiles, stylised alert eyes and decorations in flowing lines, with perforations and linear patterns. These puppets are painted gorgeously with special vegetable dyes which are transparent and the shadows projected on the screen are thus coloured. Puppets represent some of the finest traditions in the pictorial and plastic arts of the country.

Inder Razdan *in Natya,* Vol. 10, No. 1, 1967, pages 28 to 33.

SECTION VII: FOLK AND OTHER ARTS

THE ORIGINS OF THE GYPSIES

Athinganos, Tsigane, Cygan, Zigeuner, Egyptian Gypsy, Gifto, Gitan, Romany: who are these people?

In almost every European country—particularly in Central Europe—you can see them, travelling in small groups and wearing gay costumes. Each country has one or more names to describe them. Most of these names are variants of the one given them in Greece: *athinganos,* "athictos" meaning "untouched", and by extension, "do not touch me". Now the usual manner of greeting in India is to make the *anjali* (placing the palms together and bowing slightly) and say *namastē, namaskar,* or in Rajasthan: *Ram! Ram!* Thus we can see that athinganos is no more than an amusing nickname for foreigners who do not shake hands, but join their palms in the *anjali.*

As for *Egyptian* and its many derivatives, such as Gypsy, this is a name they gave themselves in the Middle Ages. Knowing that Isabella the Catholic, Queen of Castile, was persecuting the Jews, they made themselves out to be descendants of the Egyptians who had enslaved the Israelites, explaining that for this reason God had condemned them to perpetual wandering.

Everywhere they attracted attention by their beauty, their fine horses and their valuable weapons. And the dances of their womenfolk captivated all the noblemen of Europe. But, in spite of the colour and vigour of their performances, the Romanies soon came into bad odour with the clergy and a section of the laity. Imagine a company of 50 to 100 arriving on horseback, putting up their tents and turning loose their animals on fine pastureland ready to be cropped! Not everybody was prepared to overlook this kind of behaviour for the excellence of the performance. Their most bitter opponents were the craftsmen-members of the various guilds, who were jealous of the admiration their lords lavished on these intruders, who were so gifted in the forging of weapons and in their use.

Nevertheless, up to the 15th Century, noblemen still continued to protect these brave, gay and, at the same time, lazy Romanies

and shelter them in their castles. Some were even allowed to fight in the army of a nobleman or monarch—Henry IV of France, for instance, had a Romany company—and became practically integrated in society.

But around the beginning of the 16th century the Romanies' "good life" came to an end. The Church, whose influence extended over all social institutions, began to persecute them with a fantacism equal to that of the Roman persecution of the Christians. In Spain, France and other European countries, the Inquisition pursued the Gypsies, accusing them of all kinds of witchcraft. A man captured dead or alive was worth 18 pounds, a woman just half that amount.

The survivors of the Inquisition are the ancestors of the modern Gypsies. It is remarkable that, reduced during this period to the conditions of wolves and foxes, they were able to preserve their natural character and dignity.

Men of learning and even statesmen have always been interested in these indomitable people since they first appeared in Europe. It would not be possible to analyse here all that has been written about the Romanies; however it is worth noting in passing that if all the books and documents about them were to be collected they would make up a sizeable library.

Their Homeland—India

With the exception of the book by Eugene Pittard, the eminent Genovese anthropologist, most of the speculations on the origins of the Romanies are unfortunately based on traditional linguistics. I too began my studies in this way. But after demonstrating, in my doctoral thesis "Introduction to the Phonology of the European Gypsy" (published in "Gypsy Studies", Part I, New Delhi, 1963), the relationship of European Gypsies, I reached a conclusion which had previously been neglected or not recognised, namely that a people or group of tribes who speak a common language must have lived in one country for many centuries, sharing common interests, a common administration and an army: in short, that they must have formed a State.

It thus followed that the Gypsy people could not have been of nomadic origin. What is more, an analysis of the Romany vocabulary shows that its original speakers were more the "homeloving"

type: we find no words like *cave, tent, bison,* but on the contrary words like *house, cow, pig,* etc.

This conclusion was my point of departure for other discoveries. Some months after submitting my thesis, I went to Northern India. After observing the features, the customs, some of the costumes and above all the music and dance of the people there, I decided that I had strong evidence of the Gypsies' homeland in India, of the date and cause of their leaving India, and of their original caste.

I gave a summary of my three years' research in India in an article published in *Indo-Asian Culture,* New Delhi, January 1965—"Gypsies and The Problem of Their Acculturation"—this article itself being condensed from three papers presented at the International Congress of Orientalists which was held at New Delhi in January 1964. Here, we may just give a brief summary of the main facts.

The Story of the Dispersion

In the 12th century, Prithiviraj Chauhan, the most glorious ancestor not only of the Gypsies but of the other Rajputs, organized a confederation of 150 Rajput clans against the army of the Moslem invader, Mohammed Ghori. The resulting battle of Tarain was a resounding victory for the Rajputs, but the generous Prithviraj pardoned his enemy and let him withdraw. The next year (1192), Mohammed Ghori returned with 300,000 crack horsemen from the Moslem imperial armies and attacked treacherously during the night (it had been agreed to commence the battle the next day), taking the Rajputs unawares and scattering them.

Prithiviraj's defeated army split up into three groups: the first took to the hills and organized a resistance movement which continued until the arrival of the British. The survivors of this group, interbred with the aboriginal inhabitants, were the ancestors of the modern Indian Gypsies, who, until Independence, were hunted down as outlaws.

The second group remained organized as a fighting unit, unconquered by the Moslems, causing considerable trouble to the Moslem invaders, and later to the British.

The third group, which called themselves *Romane Chava* (the sons of Rama), set off across Afganistan towards Europe. At this

period, the two major factions of Islam, the Shiites and the Sunnites, were almost perpetually feuding; all the Romanies had to do to ensure their free passage was to tell the Shiites that they were being pursued by the Sunnites and vice versa.

The first European country they reached was Greece. All the Romany dialects, including that of Spain, show borrowings from Greek, proof that the Gypsies all arrived in Europe by the same route and not by way of North Africa. From Greece, one branch pushed straight up to the Baltic countries, while the rest dispersed across Central Europe and eventually permeated Western Europe.

The Privileged Gypsies of the Baltic

It was the Northern Gypsies—those who went up to the Baltic countries—who had the easiest existence. At that time the Teutonic Order was playing much the same role in north-eastern Europe as the Moslems in India: under the pretext of preaching Christianity, they laid waste with fire and sword. The Prussians were exterminated and their land was occupied by German settlers; but when the Germans tried to push on further into Lithuania and Poland the two countries united, and in the forest of Grunwald, in 1410, they defeated the Teutonic knights once and for all time.

The Rajputs must have taken part in this battle, for Alexander Jagiello, in his famous charter giving privileges to the Gypsies, claimed to be reaffirming more ancient rights granted by his predecessors, the Polish and Lithuanian princes.

This is why the Baltic Gypsies seem to have adapted better than other Gypsies to European civilization, while preserving their ancestral customs such as the *Swayambar*, or "free choice", which in other areas was one of the causes of persecution, the Church considering that this "free choice" in marriage, without official ratification, was tantamount to concubinage.

My research has not been restricted to my own speciality of linguistics: I have also made use of the methods and findings of the principal human sciences, in particular anthropology and ethnology. Thus, in linguistics, I have shown that the Romany dialects fall between Hindi and Rajasthan (Jodhpuri). In anthropology, I have discovered that the Gypsies have the same blood group distribution as the high warrior castes of Northern India,

and that they have other common characteristics. In the musical field, it can be said that the heroic music and dance of Northern India, especially *kathak*, are very similar—apart from the *mudras*, or conventional gestures—to authentic Gypsy music and dance.

What I have given here is a very brief summary of the history of the Gypsies. Lack of space prevents me from tackling the fashionable problem of their "acculturation", "integration" or "assimilation". I hope to deal with this in a later article. (Jan Kochanowski in *Unesco Features* No. 477).

INDIAN MUSIC IN A WORLD CONTEXT

Of late Indian musicians performing traditional Indian music have had great success both in Europe and in the United States. In fact, names such as those of Ravi Shankar, Ali Akbar Khan and Alla Rakha have become as well known in musical circles in Europe and America as the names of Western musicians of established reputations. The somewhat sudden discovery and acceptance of a musical idiom, on the face of it far removed from the Western idiom, is a remarkable phenomenon considering the built-in prejudices the world over in musical listening.

Many factors are at the back of this sudden awareness and acclamation. The last two hundred years of history has been mainly a European dominated one and it was, therefore, only natural that the Western system, admittedly a highly developed and dynamic one, should have permeated many parts of the world and achieved a position of pre-eminence. That situation has now changed with the emergence of new and dynamic independent nations the world over. Along with independence came also an awakening of the dormant traditions and achievements in the field of music and the arts. No longer was music outside the Western system exotic for musicologists and research scholars to study as an art apart from the mainstream of music. Serious students of music began to realise that there exist the world over sophisticated and developed systems of music of great validity and strength, and that the world of music is really a sum total of all this varied heritage.

This realisation was, naturally, helped to a tremendous extent by rapid developments in communication—not merely the ease and facility of travel from one part of the world to the other, but the availability over radio and television, and through the phonograph and the tape recorder, of the musical heritage of areas far apart

from one another. As far as music is concerned, national boundaries are fast disappearing and a tremendous revolution is in offing—a revolution the significance of which has not been fully realised yet. Look at some of the things happening around us today: Ravi Shankar and Ali Akbar Khan teaching Indian music at American Universities; Japanese composers writing Electronic Music; Alan Hovahness writing a Suite based on an Indian novel; Peggy Glanville-Hicks writing an opera on an Indian theme; Benjamin Britten creating a work reminiscent of the Noh plays of Japan; Yehudi Menuhin playing an Indian raga accompanied by Alla Rakha. There are many more such instances of international awareness in music and music-making.

Suddenly we have begun to realise that music and the creation of music are not isolated activities in different parts of the world and at different periods of human history; that there is no one system of music that is the most complete example of musical expression; that the world of music is life itself and beyond, beginning from the beginning of man and likely to go on for ever; that the whole world of sound belongs to music; that at various stages of man's growth in various parts of the world, whether it be the ancient Sumerian civilisation or Greek or Chinese or Egyptian or Indian, only minute segments of this world of sound have been explored and developed within the limits of man's awareness and faculties.

How little we know about all this! From the very beginning man must have sung, though there must have been a long period which must have gone into the articulation of speech itself. The two processes must have developed side by side—the growth of language as a means of communication and the use of articulated sound as a means of expression for thoughts and feelings. From song and dance to drumming would have been a logical step. That could be the beginning of instrumental music. Then followed attempts to blow into the hole of a bamboo and pluck at a tightened string. This process must have gone on for countless millennia, yet accurate recorded facts are no older than some six thousand years.

In those early days music must have been put to a good many uses—to calm animals and children, to praise kings and chieftains, to make work easier, to cast spells, to help soldiers march. Many millennia were to pass before it could be used to bring man into

harmony with his surroundings, to symbolise the order of the universe, to sing the praises of God, to pray.

Perhaps the earliest system of music we know of is the Sumerian, which is some six thousand years old. Music was an essential part of the orderly and ritualistic way of life in Sumeria, the monumental temples echoing with words and music, voice and instruments. The Sumerian temple ritual seems to have been a most highly orgainesd system of music of which we have fairly accurate and documented accounts.

Something of its glory and achievement overflowed into neighbouring areas—to Egypt with its own high civilisation dating back to the fourth millennium B.C. to India, to Greece.

India lies a little farther away, but its gateway in the north-west has been wide open to successive waves of the ebb and flow of the civilisations for some six thousand years. Harappa and Mohenjodaro bear eloquent testimony to this.

How else can one account for the fact that the South Indian drum, tambattam, had its cousin in ancient Babylonia under the name timbutu? Or the fact that the Indian kinnari had its counterpart in King David's kinnor? Isn't it strange that the vina was the word for the Egyptian harp for some three thousand years? The tamburi of Iran and Mesopotamia and the tamburu-vina of ancient India were also cousins.

There are several instances and accounts of musical exchanges between India and West Asia. And I now quote Kurt Sachs: "The diary of a navigator at the beginning of the first century A.D., the Periplus Maris Erythraei, relates that India in his time imported mousika from Egypt; Eudoxios of Cadiz ships 'musical girls' (mousika paidiskaria) to India; and the geographer Strabo advises his readers to present Indian rajas with musical instruments or pretty singing girls from .... Alexandria in order to win their favour...."

India both took and gave generously. From West Asia, from the earliest times of known history, right up to this day, India accepted, learnt and assimilated theories, practices, instruments, even nomenclature and conventions. And, in turn, she passed this on to the East—to Laos and Cambodia, to Indonesia, Thailand, Viet Nam.

As a well-known scholar has put it: "The successive waves of peoples who have flowed into this subcontinent over some six thousand years .... each bringing their own music with them, have made India a vast compound of musical lore into which its age-long tradition of classical music has frequently and abundantly dipped. But however numerous and varied the ethnic influences which have gone into its making, and notwithstanding the changes to be traced in its history, this artistic tradition found its decisively Indian character under an influence greater than that of race."

There are many concepts which are common to the systems of music obtained from the Arab countries of the West to Cambodia, Viet Nam, Indonesia in the East. The concept of the raga is very similar to, if not identical with, the concept of the ragam of West Asia and similar concepts in South-East Asia. In classification, magams are grouped under "fathers" and "sons". This is similar to the classification of ragas under putras, putris, etc. namely, male, female, son, daughter. Also, ragas, like magams, are associated with different times of the day. Thus the magam Rast, like the raga Bhairavi, is an early morning one. The taqism, again, has its parallel in the alap of Indian music.

In rhythm, too, there are unmistakable similarities between Indian and other systems of Eastern music. Indian and Arabic rhythms, for instance, are a combination of metre and time. Both bring out their complexities and real character on their respective drums.

Even drumming techniques have a similar basis. Indian drummers use with great effect distinctions implicit in such beats as the dum and tak, dim and tik of Arabic music. Arabic drummers often refer to certain rhythms (with units of seven, for instance) as "Indian".

A comparative study of the musical systems of Asia—in fact of all developed melodic systems—would reveal many points of similarity in approach and even in execution. It is inevitable, of course, that the musical languages, though of one family, should be quite different from one another. After all, even our speech, which is the most direct and natural form of expression, differs from area to area with its own accents, variations, not to mention plurality of languages.

It is the development of harmony in the west that has given a totally new dynamics to musical expression. This is a compara-

tively young activity and represents only the top surface layer of an immense heritage, made up of layer after layer in time and space of sophisticated traditions like the Sumerian, the Japanese, the Persian, the Indian, the Chinese, the Greek. In all this, the creative artist stands at the end of a line; also at the beginning of another. The end, because he has the accumulated heritage of all one's past to draw from; the beginning because in the continuing process of creation he is a link between the past and the future, and he sets in motion new forces and new strains of creative activity. The validity and quality of this activity depend on the utilisation of the techniques, the resources, the material at any given time.

Today there are two types of creative musicians. One is the explorer, the musician who is primarily interested in exploring the unknown, to split the note into its constituents as in Electronic Music, to accept all types of sound as legitimate to music-making and organise it as in Music Concrete. The other is the kind of cerative artist who wants to make the fullest use of the tradition of which he is a part and enrich it in the process.

The Indian musician has, in some ways, a special position in this situation. He is the inheritor of a very sophisticated tradition which can be both a corrective and a fertilising force in musical activity the world over. He has made the Western world aware of the meaning and significance of intervals, the subtlety and complexity of rhythms, the strength of the melodic line to stand on its own. He could help contemporary Western music rediscover some of the elements which are basic to music-making.

The Indian musician has captured the imagination of two types of listeners. One is the serious creative or performing musician like Benjamin Britten, Alan Hovahness, Yehudi Menuhin, Julian Bream. The other is the youth, the teen-ager. Whether the latter has arrived at Indian music via jazz and the Beatles is in some ways irrelevant. The fact is that youth has been exposed to it, and Indian music is going to leave its imprint on the musical thinking of young men and women. As for the serious creative musician, exposure to Indian music is certain to lead to subtle transformations in creative activity, and thus revitalise and strengthen the mainstream of music today.

Dr. Narayana Menon in *IWI*, July 16, 1967, pages 58 to 59.

REVIVAL OF ARTS APPRECIATED ABROAD

Twenty years of independence. This a good time for stock-taking. It will be futile to pretend that we haven't a considerable achievement, though this achievement may not be commensurate with our hopes and our aspirations.

As a nation we seem to revel in self-deperciation and to make a cult of running ourselves down (though we feel terribly indignant if anyone else dares to do so). The prophets of doom are all around us at all levels. There are, however, areas in which even they would admit that the image of India both at home and abroad has a bright side. Whether this constitutes an in-congruity or whether it is in keeping with the general changing pattern of things depends on how you look at it.

I am now referring to developments in the arts. There has been, in the last twenty years, a great stimulus within the country in virtually every field—music and the dance; painting and sculpture; architecture; literature; theatre; films. And echoes of this have reached practically all the corners of the world, bringing first, realization, and then, appreciation, even acclamation.

Let me take the field of music and the dance, not because they represent necessairly any greater degree of achievement, but because these are areas with which I am most familiar, and with which I have been connected most.

That there has been a great renaissance in music no one will seriously question. I doubt if the music of India has flourished with greater joy and intensity, revealing itself in all its splendour and communicating at all levels, reaching the widest possible public, at any other period of comparable duration in its long history. And I would say the same thing about the dance. I know many eyebrows will be raised at a statement like this because, where music is concerned, at all times (and, let me say, in all places) people invariably think nostalgically of the past, and long for the values of a vanished period even when the standards and values may not be really comparable, and even when we have no real data or knowledge to evaluate the past.

There are many factors at the back of this cultural rejuvenation. First of all there is the stimulus of independence itself. Independence brought in its train a greater awareness of the national heritage, a greater pride in it, and a greater incentive to scale the

heights. This is true not only of India, but of all the developing nations. In its wake came institutions and organizations, instruments of mass communication, even forms of patronage, all of which helped the process. Several universities have set up departments of music. Colleges and schools have sprung up everywhere; National Academies for the futherance of the arts have been set up. Broadcasting took clasiscal music to homes where the sound of classical music had never reached before. Government in the Ministry of Education played a significant role in establishing scholarships, assisting educational institutions, sending and receiving cultural delegations, etc. The press too played a part in all this, not only by the wide dissemination of ideas and information, but also through columns devoted to the review and critciism of activities in the various artistic fields.

I know that National Academies and Government institutions are always convenient and obvious targets of attack and criticism, and that one gets quite impatient with the conservatism, the mild bureaucratic methods, the administration and the organization of institutions and agencies of this kind. But in spite of all that, they do serve a useful purpose and are able to create openings and opportunities, act as fertilizing forces and provide grounds for germinating ideas. It is not the direct and concrete achievements of the academies that are as important as the indirect and unseen openings and opportunities that they often create.

The Sangeet Natak Akademi, for instance, has directly or indirectly helped provide dancers of the eminence and quality of Balasaraswati, Shambho Maharaj, Sundar Prasad, Birju Maharaj, Amubh Singh with facilities for teaching and thus pass on their art to succeeding generations. The Akademi has assisted institutions like the Kerala Kalamandalam, Kalakshetra, Darpana, to strengthen their programmes of study and teaching. It has set up a School of Drama where the teaching of dramatic art has been possible at a level and in conditions which would have been difficult to achieve anywhere else. The Ministry of Education has been able to offer hundreds of scholarships for young musicians and dancers so that they could study for periods of two to three years under leading teachers without let or hindrance. Government has also sent out (and received) delegations of dancers and musicians to and from all parts of the world. Such exchanges are arranged within various limitations, but with all of them. This has cut

right across barriers of political prejudice and ignorance, fulminations against non-alignment and India's political affiliations.

The other arts too have contributed in no small measure to the strengthening of this image. The films of Satyajit Ray have illuminated many international festivals and attracted attention not only to himself but to the country of his origin. I mention only one name in the world of films because Satyajit Ray's own achievement overshadows everybody else's on the international scene. But there have been, and are, others who have been good ambassadors of India's film world. The latest name that comes to one's mind is that of M. F. Husain whose short film Through the Eyes of a Painter has only just recently won a Golden Bear at Berlin. Indian documentaries, incidentally, have won several international awards all over the world.

Husain's main vocation in life is as a painter. And Indian painters, some of them residing abroad, have also put India on the map of the art world. Those internationally known include Krishen Khanna, Gaitonde, Samant, Newton Souza, Akbar Padamsee, Raza and many others who have been accepted both at home and abroad and won recognition even in the most fastidious circles.

Indian literature has quite a vogue abroad today. Some of the finest literature that is being created in the country has not been exported, though an occasional translation finds its way into the European and American market. Those who write in English find a ready audience and among those who have brought credit to India should be mentioned R. K. Narayan, Bhabhani Bhattacharya, Khushwant Singh, Ruth Jhabawala, Dom Moraes, Ved Mehta.

Expo '67 is the latest culmination of what Edinburgh started and the Commonwealth Festival continued. A leading Montreal paper, reviewing the Indian pavilion, wrote of India as "the cradle of the most ancient civilization which is still the home of millions of craftsmen. Everything that passes through the hands of these craftsmen becomes a work of art whether it be a silk piece with gay and flamboyant colours, a finely chiseled out statuette or a tool recently made." And commenting on the National Day and Week programme which featured Ali Akbar, Ravi Shankar, Bismillah,, Yamini Krishnamurti and a Kathakali group, the leading English paper of Montreal said: "Each event was equally stimu-

lating and long before the weekend was over, it became impossible to digest fully the wealth of detail, of new ideas and material being preesnted."

Altogether, at a time when both at home and abroad the country has been accused of inactivity and lethargy, indiscipline and violent outbursts, indecision and weakness, these areas of promise and achievement are heart-warming. These only represent the beginnings of what we have to offer (and to receive from) a big wide world. There can be no limit to the possibilities of this kind of cultural exports and cultural image-making. And this is bound to become an important constituent part of the profile of our nation in the years to come.

(Dr. Narayana Menon in *Sunday Standard*, 15-8-67).

GLIMPSES OF SINHALA FOLK ARTS

There is considerable art talent in the average Sinhalese Villager. Folk arts of Ceylon offer a wide field of study. Ceylon crafts witnessed their highest development under the stimulus of the feudal State craft of the Kandyan period of Ceylon History. With the system of service tenures and the assignment of lands for services to the State and society, the stimulus was so pervasive and profound that it took shape in the organisation of a Department of Artificers, the *Koṭṭāl baḍḍē,* one of the fourteen Departments of the Kandyan public services. It was the Golden Age of Sinhala craftsmanship.

Handicrafts were however not the monopoly of the artisan castes however much each class of artisans excelled in his particular craft. The impules to do a thing at once useful and artistic inspired the life of the common man. Art in daily life was in considerable evidence finding vent in the numerous household articles which filled his domestic life. Artistically carved "spoon racks", equipped his kitchen, and he used beautifully carved coconut shell dippers, jaggery and sweetmeat moulds. He had his own diversions and recreations, and for indoor games he had game boards which are real works of art.

Handloom weaving and embroidery were among the specialities of the Kandyan times. Patterns of Sinhala embroidery in pleasing shades of colour decorated the Kandyan betel bags. These bags were of ample capacity and in these were carved betel leaves and objects of the betel chewing complex, slung over the

shoulders of the attendants accompanying Kandyan chiefs on their journeys on foot.

Great skill and artistic expression was displayed in the art of ivory working. The large collections of antique ivory art in the Colombo and Kandy National Museums testify to the excellence attained in this line of craftsmanship. Among the many remarkable specimens are ivory combs, goergeously decorated, fan handles, figurines, ivory boxes, book covers, pill boxes and scent sprayers or *Sividi*. These latter have compressible sides, pressure of the fingers ejecting the scent.

An industry that has a bright future before it, is the colourful lac industry. Lacquered wooden ware turned on lathes and walking sticks lacquered by the hand by Ceylon craftsmen have a character of their own. The colour scheme is very pleasing and the industry is one with great possibilities.

Ceylon has a unique folk art scarcely parallelled elsewhere. Remarkable specimens of craftsmanship in wood carving that they are, masks lend charm and colour to primitive cults and magical and curative rituals. Masks however are not all of demons or yakkas. There is a large representation of the folk element. Such are the *hewaya* masks, a series of masks disfigured by scar marks and cuts and gashes. What these signify, we are left to surmise. A possible explanation is that these figures symbolise heroes of the *angam*, the institution of single combat with deadly weapons, which was a feature of medieval Ceylon. A good number of the masks are figures of realism emphasizing the more prominent traits. Such are the masks of raja and rani, the hettiya, (chetti), Veda Raja (vedda king), Vedi Bissava (vedda queen), Naki Miniha, the old man, *liyana appu* or the writer, the Ahikuntakaya or snake charmer etc., masks which enliven the rural folk drama, the Kolam. Masks are made of the soft and light *Kaduru* wood. As a rule the older the masks the better the art, the new ones showing evident deterioration of the art. The large range of figures covered by this art would go to show that they are a colourful and symbolic imagery of different phases of folk life, ritual, magical and social.—M. D. Raghavan.

SECTION VIII: NOTES AND NEWS

1967. As a result of the recommendations made by the Nehru Round Table, the Indian Delegation to the 14th General Conference of Unesco moved a resolution suggesting that Unesco should launch a new and major programme entitled "Design for living". It was felt that a critical assessment was needed of the relevance of the affluent standard of living to the different cultural patterns, of the concrete needs and the more fundamental values by which man should live. It was felt that the future of developing societies depends on the way in which the technical advance of highly developed countries could be used not merely for improving the standard of living, but for reinterpreting and redesigning the standard of living in order to integrate man and his environment and enable him to lead a more satisfying life. This resolution was approved by the General Conference. At a meeting held in New Delhi on the 10th January, 1967 the Deputy Director-General of Unesco (Dr. M. S. Adiseshiah) suggested that as the project "Design for living" had been approved by the General Conference for inclusion in United Nations Educational, Scientific and Cultural Organisation's future programme, the Indian National Commission may institute a pilot project on this theme. It was agreed that along with the report of the Nehru Round Table, the Indian National Commission couid also produce a blue print on the "Design for living" and circulate it to their National Commissions. Dr. Adiseshiah said that on receipt of comments from other National Commissions, the Indian National Commission could formulate their recommendations and send to Unesco a blue print on the project for future programme.

1967. The Birth Centenary of Mahatma Gandhi falls on 2nd October 1969 and a National Committee has been set up to plan observance of the event on a worldwide scale. The Committee consists of eminent leaders from all over India including the Prime Minister of India and Chief Ministers of States, and is headed by the President of India. UNESCO and the Indian National Commission for Cooperation with Unesco are also associated with the forthcoming celebrations.

1967. "Traditionally, anatomical handbooks depict it (the heart) as a powerful thick-walled muscle pierced with blood vessels. This concept of the heart which has taken shape over the years, will now have to be somewhat revised in the light of work that has been done by Serafima Samoilova, a Surgeon and anatomist of the Leningrad Advanced Training Institute for physicians. The heart is not a thick muscle but is rather in the nature of a sponge riddled with inter-connected channels.. This vascular network is highly individual in pattern, nature and density. Some hearts are richer in vessels and more porous, others are poorer. The beating of the heart is accompanied by constant changes in the capacity of the vessels. As a result of her ten-year work, Dr. Samoilva compiled an Atlas of Heart Vessels which has been highly praised by leading cardio-

logists." Photographs of a view of the heart in *Soviet Union*, No. 209, 1967, pp. 42-43.

2-1-1967. The Lalit Kala Akademi under the Indo-Polish Cultural Exchange Programme organised an exhibition of Polish Graphic Art and Posters at Lucknow, Hyderabad and Madras.

It is in the realm of graphic art that Poland has maintained a dominating lead. The exhibition on view in the galleries of Government College of Arts and Crafts, Lucknow, highlighted the positive attitude of the Polish artist. He is never an abstractionist, trying to reach the dark alleys of escape. He is profoundly committed to human situations. His involvement is poignant and he expresses himself with a characteristic vehemence of a crusader.

15-1-1967. A conference of artists, including several writers on art and critics, was organised by the Lalit Kala Akademi in New Delhi. One of the major decisions was to reconstitute the Indian National Committee of the International Association of Artists with Sri K. K. Hebbar (Chairman). On the recommendation of the Conference an Indian Section of the International Critics Association has also been formed.

2-2-1967. The University of Minnesota was awarded in April, 1966, a generous grant from the U.S. Office of Education to prepare over a three-year period, a Historical Atlas of South Asia. This atlas will cover the area of India, Pakistan, Ceylon, Afghanistan, and the Himalayan Kingdoms and will deal with the entire time span from the pre-historic to the present. In addition to political history, it will treat social, cultural, economic, and demographic history as well. Work on the project began, on a modest basis, as early as September, 1964, and production is now proceeding steadily.

6-3-1967. The Lalita Kala Akademi under the Indo-Yugoslav Cultural Exchange programme organised an exhibition of Contemporary Yugoslav Graphics at New Delhi. The Exhibition was also shown in Ahmedabad and Calcutta. The exhibition was one of the richest that had ever come to the town, and of such an excellent quality that it does great honour to Yugoslavs.

20-3-1967. As part of the three-day programme conceived with the object of tracing the impact of Jayadeva's immortal song, Geet Govind, on Indian music, dance and painting, a symposium was organised at New Delhi jointly by the Sangeet Natak Akademi and the Lalit Kala Akademi on the subject of Geet Govind on Indian painting. Dr. Mulk Raj Anand, Chairman Lalit Kala Akademi presided. A small exhibition of reproductions of Geet Govind paintings in the Pahari Kalam, together with ten original paintings of the Basholi School from the National Museum collection was put up on the occasion.

March 1967. Under the auspices of its International Council, the Museum of Modern Art, New York organized an exhibition of two decades of American painting which was presented in March 1967 (See *Bulletin* 1967, I, p. 212) at the Rabindra Bhavan Galleries, New Delhi by Lalit Kala Akademi.

The reaction of modern Indian artists and critics to this exhibition are extracted from *Artrends*, Jan-April 1967.

Barring a few, the paintings shown in the exhibition of "Two Decades of American Art" appear to me to be much too sophisticated and superficial—a product of the Socialist's laboratory. They are devoid of the depth of human emotion which is the source of all significant creation. — Predesh Das Gupta.

The claim that the largeness of size of a painting is an important factor in creating an impact sounds hollow in the present context as the majority of the work on show lack content.—M. Reddeppa Naidu.

In the field of painting America has mainly toyed with aspects not very much connected with aesthetics. It makes no great sense talking of the size of a painting as a matter of such importance as the American artists and critics do when a picture has very little else to offer. Most of the pictures in the present exhibition of two decades of American Painting are striking for their lack of something interesting to communicate.

—K. C. S. Paniker.

2-4-1967. An International Conference on Human Rights is to be held in 1968 in Teheran, under U.N. auspices, in order to review the progress made in human rights over the past 20 years and to evaluate the effectiveness of United Nations methods in this field.

5-4-1967. A two-year Cultural Exchange Programme between India and Hungary was finalised in New Delhi, after deliberations between delegations of the two countries. The two-member Hungarian delegation consisted of Mr. Janos Molnar, Deputy Minister of Education and Culture, and Mr. Gusztav Hollo, Head of the Institute for Cultural Relations. The Indian delegation was led by Mr. Prem Kirpal Secretary to the Ministry of Education. The Cultural Exchange Programme for two years from April 1967 to March 1969 under the Indo-Hungarian Cultural Agreement of 1962 covers a wide spectrum of cultural and scientific activity ranging over education, science and technology, art and culture, health and sports, films, radio and television, etc. through exchange of experts, scholars, artists, Indologists, performing troupes, exhibitions, informative and technical literature and of radio programmes. The programme visualises 56 items of cultural exchange (compared to 23 items of the last programme) and provides for visits of 47 Indians to Hungary and 36 Hungarians to India, exchange of two exhibitions and two sports teams. It also provides for the visit of an Indian dance and music ensemble to Hungary and recognition of each other's degrees and diplomas.

12-4-1967. At a dignified and impressive ceremony in New Delhi's Vigyan Bhavan UN Secretary General U Thant received the first Jawaharlal Nehru Award from President Dr. Radhakrishnan for his outstanding contribution to the promotion of international understanding and friendship amongst the peoples of the world. The Jawaharlal Award for International understanding was instituted by the Government of India last year to be awarded annually for outstanding contribution to the promotion of international understanding, goodwill and friendship among peoples. Selection for the Award is made by a jury of seven eminent Indians including the Vice-

President and the Chief Justice of India. The Award carries a prize amount of Rs. 1,00,000 besides a citation.

13-4-1967. The Government of India announced the institution of annual Nehru Awards for Soviet writers, poets and journalists who have contributed to the furtherance of Indo-Soviet friendship. The occasion for the announcement was the celebration of the twentieth anniversary of the establishment of diplomatic relations between the Soviet Union and India.

April 1967. The Lalit Kala Akademi and the Max Mueller Bhavan, New Delhi organised jointly an exhibition of "German Expressionism" at New Delhi.

Paintings by principal expressionist masters, sketch-portraits of expressionist poets, writers and musicians by expressionist artists, a chronicle of the development facsimile reproductions of the book-covers of the significant publications of the period, drafts, manuscripts and a library of reference books on art and literature were the main exhibits in the gallery.

1-5-1967. A human skeleton some 40,000 years old has been discovered in a cave at the foot of Jebel Qafzeh, a hill a few miles from Nazareth, in Israel. The skeleton, found at the lowest level of the cave so far excavated, was surrounded by animal bones, flint tools and fragments of red ochre. The leader of the French archaeological expedition carrying out the excavation said that the skeleton is close to the Neanderthal type; study of it will throw light on the evolution of the peoples who lived in this region before the appearance of homo sapiens.—(Unesco Features).

1-5-1967. A German publishing house, Horst Erdmann Verlag, has made arrangements with five Indian publishers to bring out outstanding works of modern German literature in Indian languages. The first project is an anthology of contemporary German short stories, to be published initially in Hindi, Bengali, Tamil and English, with editions in other Indian languages to follow. Horst Erdmann has already published a volume of contemporary Indian short stories translated from 14 different languages into German. This book is part of a series through which the firm aims at getting the German-reading public acquainted with problems of foreign nations through the medium of their own contemporary literature.—(Unesco Features).

1-5-1967. A Seminar on "Modern Techniques in Historical Studies" was held at Delhi University last month under the joint auspices of the University Grants Commission, the British Council, and the School of Oriental and African Studies, London University.

Three distinguished British historians who took part in this Seminar iniated discussions on a variety of themes. They were Prof. K. Ballhatchet, Professor of South Asian History at the School of Oriental and African Studies, London; Mr. R. Cobb, Tutor in History and Dean of Degrees at Balliol College, Oxford University; and Mr. K. V. Thomas, Lecturer in Modern History at Oxford University.

Some 50 Historians and Social Scientists from Universities throughout India attended the seminar, which considered the relationship between the social and historical sciences and the application of modern techniques.

May 1967. "An exhibition of rare and antique silks organised by the Poornimas, fashion creation in Bangalore, enabled the public to have a peep into the glory and magnificence of ancient Indian Textiles. It was an exhibition of rare and antique silks. There was a delightful selection of gorgeous brocade in beautiful colours and with superb workmanship. Brocade dress material manufactured in the 16th century and silver and gold threads worked all over the material. There were the pure silk chaddars manufactured in the 19th century. There were also the works of Mogul emperors and by Rajput Queens. These brocades made on woven flowers had such lavish silver and gold designs that the entire material looked a flexible sheet of designed and ornamented silvery gold. The ancient pieces were priced from Rs. 2,000 to Rs. 5,000.

May 1967. Under a contract with the U.S. Office of Education, completed in December, 1965, the Foreign Area Materials Centre produced a set of some 750 color slides in South Asian language and area studies. The original sets were distributed, under the terms of the contract, to those South Asian language and area studies centres which were in existence when the contract was negotiated in the fall of 1963. Selections of slides from this set are now being made available to other interested individuals and institutions. The following sets will be available in late August 1967. Akbarnama, Victoria and Albert Museum (approximately 30 slides) Khajuraho (approximately 40 slides) Sanchi (approximately 50 slides). Loose-leaf catalogue cards containing a black and white photograph and descriptive and bibliographic information will accompany each set of slides. Other selections from the set, and also new material, will be offered periodically over the next two years. The total number of slides will eventually amount to some 1500. Further information about prices and standing orders may be secured from Foreign Area Materials Center, University of State of New York State Education Department, 33 West 42nd Street, New York, N.Y. 10036).

May 1967. The University of Malaya at Kuala Lumpur will host International Conference on Asian History between August 5-10, 1968.

1-6-1967. Two amateur anthropologists from the United States have just discovered the oldest paintings found to date in the New World. The paintings, found in a cave north of Acapulco, Mexico, date from between 400 and 800 B.C. They were probably done by the Olmec people, the first advanced civilization of ancient Mexico, antedating the Mayan civilization by 700 years. The paintings were found on rock walls 4,000 feet inside the cave. In red, yellow, green, black and white, the three paintings and three line drawings represent human figures and serpents.—(Unesco Features).

10-6-1967. The Queen in her Commonwealth Day message to Viscount Amory, Chairman of the Joint Commonwealth Societies' Council, said: "The Commonwealth is made up of a group of heterogeneous nations, widely dissimilar in their governments and inter-national relationships, in race, religion, and culture, and in population and economic strength, and from this diversity differences of opinion arise which cause some to doubt the practicability of the enterprise. "It may well be however that in this very diversity lie the value and justification of the association. Its existence

is based on a custom of discussion and consultation. It is indeed, perhaps, the only organisation that could bring together such a vast cross-section of the world for intimate and informal discussion and therein precisely lies its special value and role. Nor are such consultations limited to the level of Government responsibilities. In the fields of science, technology, law, medicine, business and education, successful conferences and meetings are frequently held in various Commonwealth centres. So, stimulated rather than dismayed by our diversity, let us prize and foster these practical links which exist between us."

12-6-1967. The Tirumalai-Tirupati Devastanams have decided to introduce Shownaka Sāka, Pippalasa Sakhā and Mythrayaniya Sākha of Vedas in Sri Venkateswara Mahāveda Patasala at Tirumalai from this year. It was decided to pay the teaching staff on these subjects attractive salary and a stipend of Rs. 50 per mensem to the students taking up these courses, in addition to free boarding and lodging.

21-6-1967. Two colourful oil paintings by Indian children are on their way to the United States this week. Very soon, they will form part of a panel of paintings from all over the world decorating the John F. Kennedy Centre for the Performing Arts in Washington, D.C.

June 1967. Minister for Cultural Affairs of France, Mr. Andre Malraux, inaugurated an exhibition on "Nehru and New India" with this tribute to the late Indian Prime Minister: "Rarely has anyone loved India so much, and never will India be as great as she was during his time." The one-month-long exhibition at Unesco House was held under the patronage of French Prime Minister Georges Pompidou, Foreign Minister, Maurice Couve de Murville, Mr. Malraux, and Unesco Director-General Rene Maheu. The exhibition has already been presented in the United States and Britain.

1-1-1967. Dr. Joyoti C. Ghosh is the first Indian in Britain to be awarded a civil list pension for his services to English literature. He has a passion for the lesser known English poets of the 17th and 18th centuries. What surprised Britain's literary critics was that it should be left to a scholar from India to contribute what is regarded as the most comprehensive study of the 17th century poet and play-wright Thomas Otway.

2-8-1967. A remarkable discovery of two prehistoric clay tablets, bearing incised signs in what seems to be an early form of writing, was made recently by Rumanian archaeologists at Tartaria in Transilvania. With the inscribed tablets were found another tablet depicting a hunting scene, a shell bracelet and a number of terracotta and alabaster statuettes, all dating from about 2,900—2,700 B.C. The tablets are thus considerably earlier than the first traces of Minoan writing from Crete, and than the oracle bones, the oldest Chinese inscriptions known.

Another interesting aspect of the discovery is that the signs on the tablets are identical with some on ancient Dacian pottery in the Historical Museum of Cluj.

27-8-1967. Mr. Jack Baker, an American Artist writing in *I.W.I.*, 27-8-67 under the caption "My Art and the Art of others" observes:

I am impressed by what I see in the world of painting in India today. A great deal is going on, particularly in Bombay. A number of young artists with vitality, enthusiasm and idealism are active. There is one great danger, however; I feel their eyes are focused in the direction of the West. I think in India, with a superb, magnificent artistic heritage, there should be a blending of past and present. Indian artists should learn from India, and not from the West. To my mind, the abstract school so frequently produces not only poor craftsmen but also artists who are not committed, dedicated and involved.

28-8-1967. The Rajasthan Sanskrit Samsad will record all the "Mantras" of the four Vedas on tape with variation of sound, for the future preservation of Vedas.

A documentary film of all the sacrificial performances with running commentary by Vedic scholars will also be produce.

The State Government has granted Rs. 5,000 for initial expenditure for the Vedas preservation scheme.

The Sanskrit Samad has constituted a 21 member Committee for the purpose. One of the chief patrons is former President, Dr. Radhakrishnan.

2-9-1967. The first record of Tukrish music to be issued in Unesco's Musical Anthology of the Orient is devoted to the music of the Mevlevi, more commonly known as the Whirling Dervishes. The recordings on the long-playing disc were made in the Mevlevis' monastery at Konya during the commemoration of the death of Melvlana Jelaleddin el Rumi, the great mystic who founded the order. The ecstatic rite of the Whirling Dervishes, which received the definitive form in the 16th century, used dance — or rather the gradually accelerating whirling of the dervishes — and music as means of achieving a spiritual state of rare intensity. The record contains extracts from all the sections of therite. The parts likely to have the greatest appeal for the music lover, on account of the purity and intensity of their expression, are *na't* the solo incantation which opens the ceremony, the beautiful and meditative improvisation on the *ney* (a form of flute), and the concluding solo on the tanbur (drums). Like the other records in the Unesco Collection, this one is handsomely presented in an illustrated folder with a detailed commentary in three languages.

2-9-1967. At the invitation of the Austrian Government, Unesco is organising a Conference of Minitsers of Education of its European Member States in Vienna from 20 to 25 November. Similar regional meetings at the ministerial level have been organized in the past by Unesco — including ones for Africa, Asia, the Arab States and Latin America — but the Vienna Conference has no precendent in European history. The Ministers of Education of the 31 states invited will examine the major problem of access to higher education. Specifically, they will look into questions of the social, economic and cultural origins of students, as well as at ways in which higher educa-

tion can cope with present and foreseeable requirements for development. (Unesco Features).

8-9-1967. Dr. U. Thant Secretary General, United Nations said on the occasion of International Literacy Day. (8-9-1967): "That great living document the Charter of the United Nations, begins with the words 'We the peoples of the United Nations.' It then reaffims our faith in fundamental human rights, in the dignity and worth of the human person, in the equal rights of men and women and our determination to promote social progress and better standards of life in larger freedom. It goes on to proclaim our resolve to combine our efforts to accomplish these and other aims, all of them directed to the achievement of peace.

"To four out of ten men and women in the world such affirmations and resolves — if they reach them at all — must seem hollow and almost meaningless, for they cannot read and write. They are outside the privileged circle, and their chances of advancement are few. Without them, how can our great drive for peace and human betterment succeed. By celebrating this day in such ways, you will be contributing towards international understanding, without which there can be no lasting peace, and towards the great economic and social objectives of the United Nations."

16-9-1967. Prof. Paul Coudere, French astronomer and author of a number of widely read popular works in his field, has been selected as the fifteenth winner of the international Kalinga Prize for the popularization of science, worth £ 1,000. (Unesco Features).

4-10-1967. The President, Dr. Zakir Hussain, and the Vice-President, Mr. V. V. Giri, joined thousands of Delhi citizens of all faiths on Tuesday to celebrate Phoolwalon ki Sair — a 150 year old secular festival. At the historic Jahaz Mahal, the strains of the shehnai and the scent of jasmine flowers revived memories of Mughal splendour and communal amity which has marked Delhi culture. The legend of the renegade prince, Mirza Jehangir, son of Akbar Shah II (1807-1837), was told by the bards once again. The 17 year old reckless prince had insulted the British Resident, Mr. Seton, in the imperial court and taken a shot at him. For this misdemeanour the young prince was exiled to Allahabad. The Queen Mother, Mumtaz Mahal, took a vow that if her son was released she would offer a "chaddar" — of flowers at the tomb of Bakhtiar Kaki, a Muslim saint, near Mehrauli. The prince was released and the Queen honoured her vow. The Emperor ordered celebrations and the Delhiwallas made it a gala occasion with processionists carrying huge flower-bedecked fans — "pankhas", Prayers were offered at the shrine of the Kaki and the Hindu goddess, Jogmaya.

Once again a procession of the "pankhas" wended its way from Jogmaya Temple to the shrine of Bakhtiar Kaki on Tuesday. At the Jahaz Mahal actors in resplendent costumes put on the pageant as the President and a throng of hundreds of people watched. 'Emperors' and 'Queens' once again walked the parapets and turrets of the ruined palace to the roll of the drum and the strains of the shehnai. The President reminded the people that the festival symbolised the secular spirit of Delhi which the nation should emulate.

7-10-1967. Gottingen University has identified an ancient manuscript of the *Bhagavata Purana* among its collections. This manuscript, written on birth bark, or Bhurja Patra, the bark of a tree in Kashmir which was used in olden times for maintaining records, is relatively one of the oldest texts of the *Bhagavata Purana*. The University is taking pains to preserve this manuscript as best as possible, because the manuscript is of rare value to scholars.

7-10-1967. An important piece of work in progress in the field of Oriental studies is a study of speech habits in India based on a number of Asokan inscriptions. This investigation, which has a great value to linguists, is being made by Prof. K. Janert of Cologne University. Explaining the scope of this work, Dr. Lokesh Chandra said that on the basis of the space left between one clause and the next of a sentence in an inscription, Prof. Janert was trying to determine the speech rhythm of the period of the inscriptions, the 3rd century B.C. As the Asokan inscriptions are scattered throughout India and even up to Afghanistan, this study will throw a flood of light on the speech habits of different parts of ancient India.

7-10-1967. While India has drawn up a comprehensive programme for the Gandhi Centenary celebrations, in Germany a committee headed by Chancellor Kiesinger is organising a country-wide programme there. Mahatma Gandhi's ideals have had numerous admirers in Germany and Dr. Margarete Spiegel, one of them, stayed with the Mahatma for a while in 1932 and later worked in his ashrams at Ahmedabad and Wardha for a few months. She was a college teacher in Berlin, and Gandhiji called her Amala (without any impurity). Dr. Dr. Margaret Spiegel's recollections of her association with Gandhiji and his ashrams are interesting.

7-10-1967. During his visit to the various universities and research institutes, Dr. Lokesh Chandra found that steady progress was being made in the preparation of a catalogue of all Sanskrit manuscripts in Germany. Two volumes of this catalogue have been published and the project will continue for a long time as its scope is wide and the work involved very heavy. In this context Dr. Lokesh Chandra said that a book of about 300 pages describing all the doctoral theses published by German scholars of Indology was under preparation. This book, when completed, will give the complete tradition in Indological studies in Germany and help to locate precisely every scholarly German contribution to these studies.

7-10-1967. "Chaurya Sastra", a Sanskrit treatise from mediaeval India on the art of thieving, is one of the recent publications brought out by the University of Marburg in the Federal Republic of Germany. This is just one of the publications which show the keen interest of German universities and research institutes in the Indian manuscripts held by them. Dr. Lokesh Chandra, Director of the International Academy of Indian Culture, New Delhi, who has just returned home from a five-week study of the Oriental manuscripts in Germany said, "I admire the thoroughness of the publication of Chaurya Sastra. It reproduces the *mantras* chanted by the evil-doers and part of the worship of their gods before they set out on their object, howsoever nefarious it was, and gives evidence of a very close study and an incisive interpretation of the original text".

10-10-1967. A Graphic Arts Exhibition from the German Democratic Republic was opened at the All India Fine Arts and Crafts Society, New Delhi. It was inaugurated by Dr. (Mrs.) Phulrenu Guha, Minister of State for Social Welfare, who especially praised the humanistic character of the exhibits.

15-10-1967. In the course of the last one and half years, the Research Group on Buddhism in the GDR has been able to make a place for itself in the South-East Asian countries by publishing the "Buddhist Yearly" and a supplementary volume containing a bibliography of Buddhist publications in the GDR.

18-10-1967. During the course of an interview at Madurai Dr. T. P. Meenakshisundaram, a reputed linguistic scholar and Vice-Chancellor of the Madurai University, commended the U.S emphasis on the spoken language as the basis of language teaching as against the written word in most other countries. The living language is in the spoken word and not in books and that is what has to be followed while learning a new language.

SECTION IX: REVIEWS

INDIA AND THE YUGOSLAVS: A SURVEY OF THE CULTURAL LINKS: by Ivan Slamnig, pp. 15. Indian Institute of World Culture, Basavangudi, Bangalore-4, 1967. Price Rs. 0.75.

This is a small brochure comprising a lecture delivered at the Institute by the author, working in the Department of Comparative Literature at the Faculty of Arts of Zagreb University. His main aim is to emphasise the strong cultural affinity between Yugoslavia and India even from the earliest times and to show that of late the ties are getting closer. The original Slavs developed a folklore, largely borrowed from India, through the medium of Persia: The Gypsies with their Romani dialect and quaint songs carried the touch of India to the slavs. *Kalila* and *Dinnah* are the *Karataka* and *Damanaka* of the Indian Pancatantra, modelled on the Arab ones by the Slavs. The monk Paulinus of the Slavonic affinity, produced the Sanskrit Vyākaraṇa, while he was the Vicar general on the coast of Malabar. Early during the current century the ties have become closer. Sakuntala has been rendered into South Slavonic language and Indian Vedantism and Buddhism have found field for wide study in Yugoslav institutions. Tagore's Gitanjali is now translated into Serbo-Croat in Zagreb. In 1965 an exhibition on "Yugoslavs and India" and a scientific Colloqy were conducted. The reciprocal contacts between the two countries very generously supported by both the Governments are sure to grow with advance of years.

The short monograph is interesting as it paves the way for further friendly link between the two countries.

S. TIRUMALACHARI.

ṚGVEDA AND THE INDUS VALLEY CIVILIZATION: by Dr. Buddha Prakash; Vishveshvaranand Institute, Hoshiarpur, 1966, pp. XLVI + 179 with 17 plates and key and Index. Price Rs. 22/-.

This handy volume is one more addition to the controversial but interesting literature on the origin, growth and relationship

between Indus Valley Civilization and the Aryan civilization studied in the light of the finds in the Punjab and the details furnished in the Ṛgveda. Copious references from the finds in Mohenjodaro and the data in Ṛgveda are discussed to show that "The Indus Valley Civilization was the culmination of the cultural development in the Indo-Iranian regions and its authors were the so-called Aryan people who lived there from the very dawn of humanity". The author has taken pains to show that both the Indus Valley and Aryan civilizations were knit in a uniform cultural process and the former represents the earliest urban complex which matured in Punjab. Various theories regarding the influx of the Aryans into India from their original home in N.W. Europe, Danubian principalities, Arctic regions and Central Asia are studied to show that "we have no warrant for holding that the so-called Aryans were not the original inhabitants of the Land of the Seven Rivers in the Indo-Pakistan Sub-continent". (p. XIV).

Chap. I is devoted to a study of the origin and extent of the Indus valley civilization. Therein the cultural trends in Turkmenistan, Early Iran, Kurgan civilizations are discussed to show that the Indus valley civilization had no Dravidian touch and that it was the culmination of the Indo-Iranian cultural evolution. In Chap. II (20 to 51) the religious beliefs and philosophical ideas of the Indus valley people, based on the figures in the various Indus seals like the three-headed figure, the spotted Bull, the Pipal tree, the Mother Goddess and the mathematical notions are noticed. The author feels that the Aryans and Dasyus were not inimical because of their racial difference but due to their varying cultural growth and that the Dasyus were underdeveloped Aryans of cultural growth of whom many are designated as "Mṛdavac" and "Sisnadeva" (Chap. III). In Chapters IV and V the various factors leading to the breakdown of the Indus valley civilization and the wars and conflicts consequent upon it are sketched. The rise of successive tribes like the Yadus, Purus, Kurus and Uttarkurus and the fight of the 10 kings leading to the decline of old dynasties and rise of new ones are studied. The last Chapter (VI) is devoted to a discussion of the early home of the Aryans as suggested by the various scholars, European and Indian and to the significance of the name Aryan. The author is disposed to think that the "Atharva Veda Samhita contains pieces of great antiquity which may perhaps have belonged more to the people, to its lower grades, whereas the songs of the Ṛg appear rather to

have been the special property of the higher families" (page 144). The conclusions based on the entire field of study, with the help of the texts of the Ṛgveda and even the Mahabharata are summarised on pages 139 to 140 of the book. Though the author cannot afford to be dogmatic in drawing conclusions in a subject of such controversial nature he writes that the Caspian and Aral regions, the cradle of the Indo Iranian peoples were inhabited by clans and tribes speaking dialects of the Aryan speech and exhibiting shades of a basic culture complex. They had a genius for cultural advance and the Indus valley civilization was the climax of this process of cultural evolution, with an urban complex. The author has extensively quoted from the relevant texts in the Ṛgveda in support of his conclusions and at places he rather overdraws the picture as on the top three lines of page 66 ("Their revetment of burnt bricks could give the impression of their construction with copper which was probably the sense of the word ayas"). The key to the 17 plates is instructive. The author deserves much praise for his scholarly endeavour.

S. THIRUMALACHARIAR

TIBET—CONSIDERATIONS ON INNER ASIAN HISTORY: By Nirmal Chandra Sinha, Firma K. L. Mukhopadhyay, 1967, pp. XVI, 70 with Glossary, and Chronological Table Price Rs. 10/-.

This booklet contains nine essays by the author Nirmal Chandra Sinha, written on different occasions, but bearing on a study of Tibet's culture and political identity. The main trend of the essays is to show that "As in its religion, so in its language and writing and in its literature and history, Tibet has its own identity and has gained its major cultural impact from India, while the influence of China has been only marginal" (P. XVI). Tibet spared no pains to preserve the uniqueness of its civilization during its prolonged conflict with China though it proved, on occasions, a vain struggle.

Essays one and two cover the topics "Historical Status of Tibet" and "Tibet's status during the world war" (pp. 1 to 13), Therein, a detailed history of the relationship between Tibet and China, beginning from the time of Chengizkhan down to the time of the Manchus is outlined. The 'Patron priest' relationship which

developed between the two countries occasioned a vexed problem. During the II World War, Tibet remained neutral and in the Sino-Indian Treaty of 1954 India's rights in Tibet were terminated. A number of arguments are advanced in the third essay to prove the validity of the Simla Convention agreed upon between Britain, Tibet and China. In this context the author says that it is no good a foreigner applying indiscriminately such terms as tribute and suzeranity to stipulations entered into with Tibet, bearing in mind their political import in European countries. The author concludes the essay by saying "While Westerners were reading their notions of territorial state and monistic sovereignty into the mediaeval history of the highlands of Asia, Mongol intellectuals fighting Chinese imperialism strove in vain to erect a Pan Buddhist Lamaist State covering the Mongols and Tibetans" (p. 25). The next two Essays (pp. 26-41) deal with the concepts of Manjusri and Avalokitesvara, the former representing Prajña and the latter Karuṇa, in the Mahāyāna view. The label of Lāma (for a Buddhistic priest, in Tibet) began from the time of Mahāguru Padmasambhava and it may be a variation of Blā-mā or Brāhmana (Sanskrit), evidently meaning a priest, as in Hindu Society. The essay on "Indian Pandits in the Land of Snow" is mainly intended to show with examples that that book is rather out of date in the light of the researches made since its publication in 1893. According to the author the Tibetan chos, meaning Dharma, came from the Tibetan texts Kanjur and Tanjur and not from Chinese sources. Chos-rygal in Tibetan represents Dharmamahārāja, similar to the attribute Devānāmpriya given to Emperor Asoka. The ninth essay shows that Thonmi Sambhota, the supposed inventor of the Tibetan script, framed his phonetic system from Sanskrit sources in India and hence the name Sam-bhota (a good Tibetan).

Though there is nothing highly original in the essays, yet they depict, in plain terms, details about all aspects of Tibetan Society, politics and religion in a proper perspective. For the size of the book, the price is prohibitive.

S. THIRUMALACHARI

GUIDE TO INDIAN PERIODICAL LITERATURE, Vol. 4, No. 1, January-March, 1967, pp. 100 (Prabhu Book Service, Gurgaon (Haryana) India—Quarterly Publication).

This number is devoted to indexing, in an alphabetical order, articles from eminent authors, prepared from about 150 selected

Indian journals bearing on Social Sciences and Humanities. The fact that each issue is devoted to indexing one branch of social literature is a clear indication of the analytical approach to a great work, providing the world of scholarship with a mass of select and appealing literature on current Indian thought and research. Page 4 of the guide is devoted to "Abbreviations and signs" and the next four pages to the Journals Indexed, with their abbreviations and the list of periodicals. The countries of the world to which the literature relates as also the authors of such a literature and the names of the States of India about which reference is made are noted.

The Guide is a very useful publication and is sure to command a wide circulation in Liberaries where scholars may find such a literature highly useful to enable them to keep in touch with much material about present day movements in industrial and political spheres.

S. T.

SOCIOLOGY OF POLITICS, by Bhaskaran, R. Published by the Asia Publishing House and Priced Rs. 25/-.

This book of 282 pages consists of 35 essays by Prof. R. Bhaskaran; thirty of them are occasional papers contributed by him to various learned journals, while the rest are Radio talks. The book provides excellent food for considerable thought and ranges over a variety of topics like 'Democratic Socialism', 'The Language chaos', 'Parliament in India', 'Caste in Free India, 'The role of the intellectual' etc. The material for this volume was compiled by Mr. Balachandran the editor, on behalf of a committee constituted to commemorate Prof. Bhaskaran's 61st birthday.

Prof. Bhaskaran who has, naturally as a teacher for over forty years, preferred the use of the spoken word to the written as his favourite medium of expression, has a deserved reputation as a brilliant conversationalist. But he has also been mistaken for a cynic by those who do not know him or cynicism well enough; his concern for human welfare and the still abiding hope which show through in his writings are clear proof that he is a confirmed optimist. Prof. Bhaskaran is master of an economical and

compact style of expression which can be tough reading for the man in a hurry, but can immensely delight the thoughtful reader who can spare the time and attention which this material needs and deserves; for his language is precise and aims at and attains extraordinary appositeness of phrasing.

His intellectual efforts are geared to explication, accurate communication, unveiling the not so obvious and exposing the pseudo-rational and analysing the complicated into its elemental components, rather than engaging in polemics or sentimental controversies of a puerile nature. Hence his essays are pure intellectual exercises unrelated to a desire to convert a dissident or canvass a dogma. But if understanding leads to conversion, as it occasionally can, it will however be unintended. In these essays the author familiarises the reader with the less familiar aspects of various familiar topics and saves the unwary from taking the view which the proverbial visitors from Hindustan took of the pachyderm. This is not with a view to achieving eclecticism but sheer understanding in its entirety, which is a necessary pre-requisite for any further investigation.

Prof. Bhaskaran, being a good historian, is naturally 'the prophet in reverse' and his exposition of past phenomena is illuminating; but he is true prophet too as can be seen in his paper on 'the Draft constitution of India'. He does not very much reveal his mind always, as eg., his contenting himself with explaining the language situation; though no doubt his 'case for English' is subtle and veiled, it leaves us in little doubt as to his own preferment in the matter. This difficulty is largely due to his anxiety to keep the debate open and discussion alive; and this anxiety stems from his being a thorough liberal; for as he has himself said liberalism is not the dogma of a bygone age but is a continuing need and conviction of many intellectuals here and elsewhere (p. 167). This is the underlying principle of all his thoughts.

There is no guarantee that this book, or many more like this, can overwhelm the currently ubiquitous and invincible obscurantism; but that must not be the concern of one who knows that still there is available an area of freedom of thought which it is the prerogative of gifted men to illuminate. 'The Sociology of Politics' is bound to achieve this objective in a very large measure.

Mr. Balachandran, the editor of this book, has in his introduction admirably summed up the scholar in Prof. Bhaskaran and shows in the course of 6 or 7 pages of terse writing how the author's intellectual personality is absolutely integrated. It is evident that Mr. Balachandran has great insight into Prof. Bhaskaran's intellectual techniques and he is able to share it with his readers; his valuable foreword will commemorate the professor's standing in this academic world in a worthy way.

DR. N. SUBRAHMANIAN

OUR EXCHANGES

FOREIGN

Asia Society, New York.	: *Asia Society Letter* and other occasional literature.
Asiatic Society of Pakistan, Dacca.	: *Journal of The Asiatic Society of Pakistan.*
British Council, Madras.	: *Newsletter* etc.
British Information Services, New Delhi.	: *This is Britain.*
Carnegie Endowment for International Peace, New York.	: *Catalog of Publications; Select List of Recent Acquisitions.*
Center for International Studies, Massachusetts Institute of Technology, Cambridge, U.S.A.	: *Annual Reports.*
Central Office of Information, London.	: *Commonwealth Today.*
Committee on Science and Freedom, Ilford House, Oxford Street, London.	: *Minerva.*
Commonwealth National Library, Canberra, A.C.T.	: *Australian Govt. Publications; Australian Public Affairs Information Service.*
Embassy of the Federal Republic of Germany, New Delhi.	: *Weekly German News.*
Folklore Society, London.	: *Folklore.*
Foreign Information Dept. of the Ministry of Information of the Republic of Indonesia, Djakarta.	: *Indonesia.*
Francis Hopp Museum of Eastern Asiatic Arts. Budapest.	: *Year Book.*
Frobenius - Institut Frankfurt (Main), Germany.	: *Paideuma* Mitteilungen Zur Kulturkunde.
India Office Library, London.	: *Annual Reports.*

Indian National Commission for Co-operation with Unesco, Govt. of India, New Delhi.	:	*Education abstracts; Educational Studies and Documents; Fundamental and Adult Education; Unesco Chronicle*, etc.
International Music Council, Paris.	:	*The World of Music.*
Institut de Historique Recherches, Saigon.	:	Occasional Publications.
Instituto Italiano per il Medio ed Estremo Oriente, Rome, Italy.	:	*East and West.*
Kyoto American Studies Seminar, Kyoto, Japan.	:	Occasional Publications.
Library of Congress, Washington.	:	*Quarterly Journal of Current Acquisitions.*
Japan India Society, Tokyo.	:	*Journal of Indian and Buddhist Studies* and other occasional Publications.
Madjelis Ilmu Pengetahuan Indonesia, (Council for Sciences of Indonesia, Djakarta).	:	*Indonesian Abstracts.*
Managing Editor, The Ceylon Historical Journal, Dehiwala, Ceylon.	:	*Ceylon Historical Journal.*
Maison Franco-Japonaise, Tokyo, Japan.	:	*France-Asie-Asia.*
M. E. Saltykov Shchedrin State Public Library, International Section, Leningrad.	:	*Soviet Union, Soviet Literature, Culture & Life, Moscow News.*
Museum, Kuching, Sarawak.	:	*The Sarawak Museum Journal.*
School of Oriental and African Studies Library, London.	:	*Monthly List of Periodical Articles on the Far East and South Asia and South East Asia; Bulletin of the School of Oriental and African Studies.*
Societas Verbi Divini, S.V.D. Society of the Divine Word, Tokyo, Japan.	:	*Folklore Studies*—Journal of Far Eastern Folklore.

Society for Ethnomusicology, New York.	:	*Ethnomusicology.*
Unesco, Paris.	:	*Orient Occident.*
Unesco Regional Centre for Reading Materials in South Asia, Karachi.	:	*Information Bulletin on Reading Materials.*
United States Information Service, Madras.	:	*American News Features, Bulletins, Press releases, Official Texts,* etc.
-do-, N. Delhi.	:	*Span.*
William Rockhill Nelson Gallery of Art, Missouri, U.S.A.	:	*Museum Bulletin.*
Yale University, New Haven. Conn.	:	*Journal of American Oriental Society.*

INDIA

Adyar Library and Research Centre, Adyar, Madras.	:	*Brahma Vidyā*—The Adyar Library Bulletin.
Artrends, Madras.	:	*Artrends.*
Bhandarkar Oriental Research Institute, Poona.	:	*Annals of the Bhandarkar Oriental Research Institute.*
Bharatiya Natya Sangh, New Delhi.	:	*Natya.*
Central Archaeological Library, New Delhi.	:	*Indian Archaeology, A Review.*
College of Indian Music, Baroda.	:	Occasional Publications.
Congress for Cultural Freedom, New Delhi.	:	*Cultural News from Asia* and other occasional publications.
Deccan College Postgraduate and Research Institute, Poona.	:	*Bulletin of the Deccan College Research Institute.*
Indian Council for Cultural Relations, New Delhi.	:	*Cultural News from India; The Indo-Asian Culture.*
Indian School of International Studies, New Delhi.	:	*Annual Reports; Bulletins.*
Information and Publicity Govt. of Madras, Madras.	:	*Madras Information* and other occasional pamphlets.

Institute of Oriental Philosophy, Vrindavan.	:	*Indian Philosophy and Culture.*
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